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Portfolio of Compositions and Technical Commentary

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Portfolio of compositions and technical commentary

Thesis submitted for the degree of Doctor of Philosophy

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King's College London

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Abstract

The six pieces in this portfolio explore contemporary musical narratives as if approached from a traditional outlook. In these pieces many harmonic and rhythmic processes (modal, serial, 'post-serial' and minimalist) that emerged in Post-War music, as well as their resulting forms or modes of continuity interact with a traditionally grounded, intuitive approach to 'thematicism'. Another important topic in this music is an engagement with certain formal elements and mannerisms of contemporary popular, rock and dance music, and the ethnic musical traditions of my cultural heritage. Writing for string instruments informed by the composer's personal experience as a double bass performer is a central concern of the thesis.

Knife in the Water (for violin and cello) explores elements of heavy metal rhythms, Middle Eastern incantations, and free and strict meter.

Bonaparte Born to Party (for mixed quintet) builds on the jagged heavy metal and dance elements found in *Knife in the Water*, subjecting some of the harmonic structures of the latter to a fairly strict process of transformation while relying to a much greater extent on repetition.

A Poem is a Burning City (for ten players) explores the possibility of creating a sort of 'modality' by means of timbre as well as the 'transformation of sonority' itself as a means for delineating a binary form. While its harmonic language shares many aspects with the earlier pieces, here they are no longer the main concern of the music, which relies primarily on 'colour', 'sonority' and extensive 'repetition' for the unfolding of a slowly evolving texture.

In the string quintet *Everything is Amazing and Nobody is Happy*, the *Suite* for solo violin and the *Lullaby* for double bass and orchestra, the type of explorations of colour and sonority incipient in *A Poem is a Burning City* are extended and combined with the developmental processes and clear thematic and melodic/harmonic materials that characterise the earlier pieces.

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A special thanks goes to the ensembles and performers who have recorded these works.

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II– Portfolio of compositions

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Bonaparte Born to Party, for clarinet/bass clarinet, percussion,
piano, violin and cello

A Poem is a Burning City, for wind quintet, harp, percussion and
string trio

Everything is Amazing and Nobody is Happy, for string quintet

Suite for solo violin

Lullaby for double bass and orchestra

III- CD track listing

- Track 1: *Knife in the Water* – Eunsley Park – violin, Eun Cho – cello
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- Track 3: *A Poem is a Burning City* – Lontano Ensemble (workshop recording)
- Track 4: *Everything is Amazing and Nobody is Happy* – Zachary Montasser - violin 1, Kelly Talim - violin 2, Ben Wu - viola, Susanna Mendlow - cello, Marshal Henry - double bass
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1.0 Introduction

Whilst each of the compositions in this portfolio attempts to reconcile popular and/or folk music with concert music ideas in a unique way, they all share a concern with 'thematicism'. In the earliest pieces, the focus was on melody and thematicism, which were often regarded as synonymous. The investigation was driven by an underlying interest in how freely composed thematic material often suggested processes similar to, but different from, traditional 'development.' My intention was to create a mode of composition in which 'post-serial' processes and unified formal schemes could arise as an intuitive response to the characteristics of the thematic material, thus engendering each work's particular language and 'modality' or 'sound world.'¹

Whilst the latter varies from piece to piece, all the works share a common concern with composing as subjective experience. In the last two pieces, the investigations return to free composition with minimal regard to overt process, informed by the discoveries made in the intervening works.

Throughout this portfolio I tried to avoid imitating other works or procedures, except when a specific concept sparked my interest, or an issue needed a solution. I engaged thoroughly with composers' writings and their

¹ Here 'post-serial processes' refers to the product generally associated with serial or systematic transformation thinking that may arise from subjective or non-strict organisation. For instance in his essay 'Did you say spectral?' Gérard Grisey engages with serialism, leaving behind what he finds ineffective, to create unity, but discarding attempts at an objective music. See Grisey, Gérard, 'Did you say spectral?' trans. by Joshua Fineberg, *Contemporary Music Review*, 19 (2000), 1-3.

philosophies, using these as a point of departure. In such a situation, one often tends to arrive independently at similar approaches. For example, in the *Suite* for solo violin, unisons become one of the important structural features. This also occurs in the *Chaconne* by J.S. Bach; however, this was not an imitation of Bach, and arguably, the possibility of doing the same does not need a model. Whilst I engaged with recordings of Bach's sonatas and partitas at different points in my studies, I only realised this similarity after I had completed my piece. Scores and recordings were almost always studied separately from the compositional process.

My primary motivation involves engaging with music as a communal practice, wherein the composition is involved equally with performance traditions and experimentation. Twentieth century applications of this idea can be seen originating in the 'music of use' of Paul Hindemith and Benjamin Britten. With that in mind however, I did not write 'music of use', nor did I attempt to engage with theirs in my inquiry. In terms of notation, I did not avoid complex rhythms or phrasing when I felt they were needed. Elastic properties of performance such as tempo changes were considered with traditional notation in mind, rather than presenting them as a metric modulation. For the same reasons, whilst traditional rhythmic values may be heavily subdivided, they do not exceed the normal range of traditional rhythmic subdivisions.

Another important consideration in my research was engaging musicality from the performer's standpoint. My instrumental studies began with drum-set, guitar, voice, and piano, eventually arriving at the double bass. In my research, writing for string instruments and in particular for the double bass was a means

of interrogating compositional issues such as idiomatic writing, generating a personal vocabulary of mannerisms and tackling ensemble considerations.

Often musical decisions are inflected by a performer's vantage point. Strings play important roles in all the pieces, from solo violin and string duo, to the small and large ensemble pieces, culminating in the *Lullaby* for double bass and orchestra. Engagement with 'idiomatic writing' evolved from a focus on thick contrapuntal textures for two players in *Knife in the Water* and the string parts in *Bonaparte Born to Party*, the development of a palette of idiomatic sonorities in *A Poem is a Burning City* and *Everything is Amazing and Nobody is Happy*, to creating a personalised version of idiomatic gestures in the *Suite* for solo violin. Finally, the *Lullaby* for double bass and orchestra brings together the discoveries of the previous pieces.

Aside from traditional considerations, I have also been concerned with many of the broad compositional questions and topics from the past century, such as serial and systematic thinking and its derivatives, the possibilities of incorporating contemporary folk and popular music characters, and both minimal and 'maximal' organisational principles and textures, as well as what I consider to be their inter-relationships. These interests are combined with considerations arising from the more traditional notions of embellishment, traditional repetitive forms, statement/departure/return schemes, development, and musical drama. Naturally some overlap would occur between older and newer ideas. As the traditional and contemporary concepts would interact, they indirectly led to the creation of a personal vocabulary of gestures and mannerisms. These include, but are not limited to, remnants of gestures associated with voice-leading patterns, conventional harmonic progressions,

rhythmic and arrhythmic musical vocabularies, phrasing considerations, and patterns of tension and release.

The commentary begins by discussing the use of popular, folk and Middle Eastern influences on this music. A discussion on the formal elements of Indian Classical music segues into considerations of general form, including an interest in repetition, audible process and subjectivity/through-composition. It is followed by a section on the role of my double bass studies and the culminating work, the *Lullaby* for double bass and orchestra. The next section is an extended discussion on the relationship of thematicism and form, and considerations of time, sonority and practicality of performance as compositional determinants. The final part of the commentary is dedicated to discussions of the harmony in each piece.

2.0 Use of popular and folk music and other influences

A prime concern in the works in this portfolio was the effect of combining elements of popular and concert music. This interest arises from my early experience as a rock musician, combined with those musical moments that initially drew me towards the richer textures and often more complex narratives of concert music. Certain ethnic influences, particularly the use of Middle Eastern elements, are also an important feature of some of these compositions.

2.01 Synagogue and Middle Eastern chant influence and embellishments

Use of Middle Eastern and Jewish liturgical elements is nothing new in music of the nineteenth and twentieth centuries. A wide variety of interpretations of Jewish musical ideas can be found in the Classical repertoire. Ernst Bloch's *Schelomo* and Prokofiev's *Overture on Hebrew Themes* are prime examples of the use of Jewish melodicism and modality, whilst the settings of the Kol Nidrei service by Arnold Schoenberg and Max Bruch are some well-known examples of usage of liturgical forms. Steve Reich's *Tehillim* uses elements of Hebrew chant as its basis, but 'no Jewish themes were used for any of the material'.² Yet I found Reich's sentiment of combining Western and non-Western elements to make *Tehillim* 'traditional and new at the same time' compelling.³ He explains the approach to non-melodic uses of Jewish elements in his essay 'Hebrew cantillation as an influence on composition', emphasising an interest in accent usage, and the use of notational markings to signify phrases rather than notes.⁴ This approach to importing compositional elements from traditional contexts is also important to the ideas in this portfolio.

My Middle Eastern musical interests arose through my time living in Israel as a child, and continued as I was exposed to liturgical melodies growing up in the Jewish tradition. The specifically Jewish elements in these melodies and harmonic mannerisms are often difficult to distinguish. Such elements include

² Reich, Steve, *Writings on Music 1965-2000* (New York: Oxford University Press, 2002) 101.

³ Ibid.

⁴ *ibid*, p. 105-118.

unaccompanied and sometimes rhythmically free chant-like sections, semitone inflections and embellishments, and the use of minor modes. These elements also exist in other types of Middle Eastern music, which have also influenced both my popular and concert music. The most important of these other Middle Eastern elements are microtone and glissandi embellishments. These techniques most directly inform the piece *A Poem is a Burning City*, playing important roles in the piece's overall sonority, harmony, and structure. In *Everything is Amazing and Nobody is Happy* glissandi inform sonority. Microtonal harmonies are suggested by the glissandi, with the contours of the glissandi placement being used to delineate the harmony. In *Bonaparte Born to Party* glissandi play an embellishing role, and in the *Suite* for solo violin and the *Lullaby* for double bass and orchestra glissandi occur as characteristic elements of some themes. The harmonic and structural implications of these embellishments are discussed in the sections on harmony in *A Poem is a Burning City*, the *Suite* for solo violin, and the *Lullaby* for double bass and orchestra.

2.02 Motivic and rhythmic structures, and their influences on more general musical considerations

More peripherally, my interest in structure and simple patterns led me to the rhythmic modes of Indian Classical music. These rhythmic modes provided an interesting alternative model for larger-scale rhythmic processes and phrasing patterns to generate large-scale form from 'within' the material. This occurs most overtly in the first piece *Knife in the Water*, and continues conceptually in different ways throughout the portfolio.

Indian Classical music is structured around one or more recurring, slowly varying rhythmic patterns. Olivier Messiaen first introduced these patterns into Western Classical music, using them as a basis for rhythmic mutation.⁵ I was drawn to how a rhythmic pattern can occur on a piece's surface, and once a rhythmic modality is established, have other rhythmic modes embedded within it. The pattern can be embellished and/or replaced by the same pattern in augmentation or diminution, or by a new rhythmic pattern. This means of structuring a musical narrative focuses on repetition and slow development. In later works this formal element drew me to Post-Minimalist and Spectral considerations of form.⁶

In *Knife in the Water* the slow section (bb. 1-31) can be understood as a series of melodic chants that become increasingly through-composed. Rhythmic motivic interruptions like the staccato demi-semi-quavers at the top of page 6 of the score (before bar 14) foreshadow later motivic ideas, such as the cello part in bar 69. The quaver triplets starting in the violin and continued in the cello in the second system of page 7 foreshadow the second half's ostinato, shown in example 1:

⁵ Messiaen, Olivier, *Technique de mon langage musical*, 1944, trans. by John Satterfield (Leduc: Paris, 1999) 9-10.

⁶ One of the first essays addressing form in Spectralism is by Gérard Grisey, 'It was necessary at a particular moment in our history to give form to the exploration of an extremely dilated time and to allow the finest degree of control for the transition from one sound to the next'. Gérard Grisey, 'Did you say spectral?' 1.

Example 1, *Knife in the Water*, second half ostinato, bb. 32-33

An extension of my preoccupation with the use of the rhythmic mode organisational principle led to the idea of different themes or motives unfolding simultaneously at different rates. An analogue for that idea occurs in which thematic materials are juxtaposed to create the sense of a hierarchy of themes. The ostinato in the second half occurs twice (bb. 32-58 and 61-68). Above it, the violin alternates melodic fragments from earlier in the piece (e.g. bb. 46-47), and free melodic lines which set straight quaver rhythms against the quaver triplets (bb. 36-38, 43, 53, and 56), as well as longer note values to add long pedals (bb. 42-45 and 51-54). These motivic pedals are the simple harmonic progression following the solo violin 'cadenza' that bridges the piece's two sections in the cello at bb. 21-24. Much of the rhythmic impetus of this piece relies on the harmony and the constant shifting of thematic ideas occurring at different rates. Thematic relationships rely as much on the harmony to create the sensation of shape that I often experience when listening to Indian Classical music.

Unlike many concert pieces that are influenced by Indian Classical music, none of the works in this portfolio relies on any of its rhythmic modes, as I do not feel a personal connection with this music. After *Knife in the Water*, the Indian derived rhythmic development techniques apply more generally to how themes

evolve in a process-based approach to thematic development: specifically the juxtaposition of themes/thematic fragments at different rates, and slow evolution.

The rhythmic development technique, first occurring in the first half of *Knife in the Water*, also occurs in several of the other pieces. In these other works, this process is not as explicitly influenced by Indian Classical music. Later pieces, like *A Poem is a Burning City* and *Everything is Amazing and Nobody is Happy* use the principle in a manner more akin to Spectralism and/or Post-Minimalism. The *Suite* for solo violin and the *Lullaby* for double bass and orchestra use it more loosely, relying instead on a combination of 'traditional' and slow harmonic development.

3.0 Traditional, popular and contemporary song forms and their relationships to formal considerations

3.01 Traditional forms

Another important concern was engagement with the music of my time as a basis for musical exploration. Following in the steps of Witold Lutoslawski⁷ I was not as interested in attempting to modernise old dance forms like the Gigue or

⁷ ... closed forms, which flourished in the baroque period and the classical, are practised today in a petrified and degenerate form. I see neither the possibility of nor reason for the revival of particular old forms, such as the sonata, the rondo and so on, yet the principle of closed form does not seem to me an anachronism. I myself, when I listen to music, make use of my memory, my capacity of integrating impressions and I react to each impulse communicated by the composer of the work. Andrezej Chlopecki, trans. by Keith Anderson, 'Witold Lutoslawski,' in accompanying booklet, *Symphony No. 2 / Little Suite / Symphonic Variations / Piano Concerto*, performed by Polish National Radio Symphony, conducted by Antoni Wit, Naxos, 8.553169, 1996. Compact disc.

the Polonaise. This approach, favoured by a wide-ranging list of twentieth-century composers from Arnold Schoenberg, to Alban Berg, Dmitri Shostakovich, Béla Bartok, and Igor Stravinsky, was largely avoided here.

Nevertheless, I share with the composers listed above an interest in repetition and simple formal designs, and I tend to favour through-composed musical narratives. In this portfolio, themes and phrases tend to be somewhat reliant on traditional expectations. In these works, forms are rarely pre-planned. When they are, the contours of any pre-set form are adjusted in the process of composition. Structures akin to historical forms and formal prototypes arise in each work with the intention of creating larger-scale clarity.

For instance, *Knife in the Water* was intended to be in two sections from the beginning. My interest in binary form arose from the interest in the dramatic consequences of binary oppositions, and to create an effective narrative. Important twentieth-century uses of binary forms can be seen famously in Lutoslawski's *String Quartet*, and binary oppositions in *Chain 2, dialogue for violin & orchestra*.⁸ The modified binary form in *Knife in the Water* arises from the desire to write a piece with a melodic section moving into a rhythmically energetic one. *A Poem is a Burning City* also uses binary opposition, with the work's form resulting from the transition of one sound world into another.

The ternary nature of *Everything is Amazing and Nobody is Happy* resulted from the wish to reach a point of arrival on 'traditional' material (the climactic falling arpeggios that begin the third section, second bar of rehearsal letter G), but first wanting to 'earn' it. I considered achieving this by presenting one

⁸ Ibid.

section (bb. 1-52), followed by a contrasting one (bb. 53-70), with the third section being the earliest point to either return to the first idea or to present a new one (bb. 71-104). Instead of a rounded binary modified A section, I chose a new section to be a large-scale consequent of the B section material. A coda follows from bar 105 to the end. The piece is built as a series of episodes, with each section evolving into the next, helping to obscure episodic recognition.

The *Lullaby* for double bass and orchestra can be understood as a modified sonata form, with an introduction (bb. 1-25), large middle section (bb. 26-122), a recapitulation (bb. 123-152), and the extended coda (bb. 153-173). All of the movements of the *Suite* for solo violin repeat material, but their through composition cannot be easily reduced to similar formal types. The first movement ends with a variation of the introductory melody (bb. 83-85), and the second movement has several chorale-like refrains, but the movements are otherwise freely developed.

3.02 String writing and the *Lullaby* for double bass and orchestra

The *Lullaby* for double bass and orchestra pairs the double bass with piano, percussion, and harp against the orchestra in a rhapsodic, one-movement, 20-minute work. The work attempts to unite my preoccupations in the previous works: melody, theme, harmony, sonority, structure, pacing, and idiomatic possibilities.

In order to take full advantage of the instrument in dramatically appropriate ways, unique challenges must be considered in writing for the solo

double bass paired against an ensemble due to its seemingly limited register and difficulties in projection and balance.

Some of the more formative and adventurous bass parts I have encountered as a performer occur in Brahms' *Second Symphony*, Tchaikovsky's *Fifth Symphony*, Beethoven's *Ninth Symphony* and the *Coriolan Overture*, Mendelssohn's *Hebrides Overture*, Prokofiev's *Second Piano Concerto*, Shostakovich's *Ninth Symphony* and Vaughan Williams' *Second Symphony*.

Of the double bass concerti and chamber works I have encountered, the most effective and exciting bass part I have found is Prokofiev's *Quintet, Op. 39* in which small instrumental groupings are used effectively. Ideas project clearly, whilst also naturally achieving the written dynamics. Loud dynamics often fall where the instrument is most resonant, and instrumental groups that blend seem to fit naturally on the instrument. Some passages at first seem awkward and unidiomatic, requiring novel fingering solutions. Quick transitions between soloistic natural harmonics lines and aggressive rhythmic playing all over the fingerboard seem to defy positional thinking, intonation considerations and smooth shifts. Nevertheless, I ultimately find the piece playable and enjoyable. The double bass part effectively explores writing possibilities rather than relying on imitating tradition. It pushes the limits of playability, but a player who learns it comes away with new abilities. Playing the piece provided a model for how to explore a bass's sonorities effectively, and was inspiration for the creation of a personal vocabulary of idiomatic techniques and phrases.

The *Lullaby* was conceived as a sonata for double bass and piano, and orchestra. The work's protagonist is the double bass in conversation with an accompaniment voice, imagined as a sort of dramatic variation on the double

concerto. The sonorities of the accompaniment are expanded by treating the harp and two percussionists (mainly vibraphone and glockenspiel), as 'extensions' of the keyboard instrument part. This differentiates the piece as a work for soloist, accompaniment ensemble, and orchestra from concerti with additional piano soloists, like Beethoven's *Triple Concerto* Op. 56, or the Mozart and Poulenc concerti for two pianos. My *Lullaby* uses the homonymous song-type or berceuse as a point of departure. I was attracted to the challenge of composing a slow, lyrical piece, which was also highly repetitive, like the other works. I also wanted the piece to be rich in connotations for the bassist for whom I was writing it, as explained in the 'notes to the performers' that accompany the score. The *Lullaby* is inspired by slow works by composers who have also written lullabies, such as Brahms, but no particular lullaby was used as a model. The work concentrates on sonorities and instrumental groups, just as *A Poem is a Burning City* does, but is also melodic and thematic, with traces of tonal harmony.

The work was conceived as a 'sonata within a concerto'. This model offered dramatic musical dialogue opportunities between the double bass soloist and a smaller ensemble within the orchestra, also providing solutions to some of the difficulties of balancing a solo double bass against large instrumental groups. The more transparent sonorities of the harp and vibraphone, and the glockenspiel's ability to cut through a large ensemble allow the accompaniment part to play nearly continuously against the soloist and orchestra. This provides variety in sonority and facilitates the balance between the double bass, piano and tutti ensemble.

At times, the relationship of large ensemble to soloist borrows conventional textures from the piano concerto. Loud passages for orchestra and

soloist omit the solo double bass, but allow one of the other soloists to have loud, dramatic call and responses with the orchestra. The piano plays forte in the first large tutti, saving the drama of solo double bass against orchestra for later in the piece. The piano exchanges passages with a sustained forte orchestral texture (bb. 80-84), a dramatic texture borrowed from a tutti passage in the middle of the second movement of Brahms' *Piano concerto No. 1 in D minor, Op. 15*. As the piece approaches rehearsal letter N, the orchestration diminishes gradually allowing an exchange between accompaniment ensemble, solo double bass, and low strings. In the retransition to the recapitulation (semi-quaver upbeat to bb. 112-122), the instruments of the accompaniment ensemble interweave, accompanied by the solo bass. At bb. 138-143, the piano takes the centre of attention, with the orchestra and solo double bass functioning as an extension of it. The double bass soloist increasingly plays in near unison with the section bass and left hand of the piano, its part swallowed by the increasingly complex texture. The low strings, solo bass and left hand of the piano occasionally break away into independent runs and turns of phrase. This passage attempts to turn the solo double bass's weakness in projection into a meaningful aspect of the drama. The solo bass does not receive its own full cadenza, where it can react to the last loud orchestra tutti until bb. 144-156.

3.03 Borrowings from Rock music and thematic treatment

My avoidance of pre-existing material and classical formal prototypes is influenced by approaches to thematicism and song forms prevalent in much Rock music. Typically, Rock songs are heavily thematic, with themes presented

either as concise melodies with discrete sections, or through a verse that tells a story, with a repeating chorus/refrain between the verses. Extended forms often include musical interludes between verses, improvisatory solo sections, or even an intermediary section referred to as a 'climb' to create transitions from the verses to the choruses. These additions turn a piece into a sort of modified ternary form, which is often repeated. Other common structural features include an introduction ('intro'), a coda ('outro'), and occasionally, a large-scale second half after the second chorus. This second half presents new themes, as in Led Zeppelin's *Stairway to Heaven*, or the Beatles' *Hey Jude*.

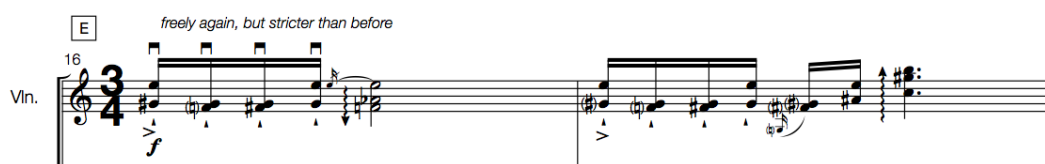
Bonaparte Born to Party has an extended second half, concluding with a 'remix' section. A 'remix' is a typical pop form in which a piece is essentially treated as a variation, in a subsequent piece. *Bonaparte Born to Party* loosely relies on this concept to generate a new section. Both *Knife in the Water* and *A Poem is a Burning City* have similar second halves, but unlike *Stairway to Heaven*, the material in these second halves is still a product of earlier musical ideas.

Each piece in this portfolio has a recognizable musical idea consisting of one or several 'themes', 'motives' or, more abstractly, textures or sonorities that are treated 'thematically'. Here 'theme' refers to a melody or large melodic fragment that recurs several times within a piece. It can occur through exact repetition or varied and generally consists of several motives. 'Motives' are the smallest configuration of notes in a theme that repeat in some combination to create a larger theme. 'Texture as theme' occurs when a piece's interplay of sonorities is treated thematically. Whilst each piece attempts to create a unique texture, recurring sonorities are treated as the subject of the listening experience in some pieces more than others.

Textures, themes, and motives may occur in different combinations in each piece. *A Poem is a Burning City* relies the most heavily on texture as theme. Each section prepares the arrival of the next by slowly introducing incomplete sonority combinations that, when combined, create the texture of the next section. However, each piece in which texture is treated thematically also has a section with a more traditional theme. The second episode (bb. 141-182) is built around a more traditional theme in its repetitive ostinato foreshadowed in the flute at bars 137 and 141, and appearing fully at b. 145. The same applies to *Everything is Amazing and Nobody is Happy* in that each section's texture can be said to be treated thematically. In each case, the second section presents developing ostinati with a more traditional thematic focus (b. 141 in *A Poem is a Burning City* and b. 53 in *Everything is Amazing and Nobody is Happy*).

The other pieces include more traditional themes and thematic fragments, which serve as points of departure. But it is ultimately a melodic theme's treatment that privileges it above thematisation of textures and sonorities. With the exceptions discussed above, how themes function can be understood through the discussion in *Knife in the Water*, which is described below.

Knife in the Water has two main themes, which are motivically linked, with several variations of these themes.



Example 2: *Knife in the Water*, theme 1, bb. 16-17

Theme 1 is the violin recitative, shown in example 2 above. Theme 2, in example 3, is the only theme in the piece with a simple rhythmic/harmonic folk-like accompaniment. It occurs at a moment of structural weight, towards the end of the second half, at rehearsal letter I, leading to the climax.



Example 3: *Knife in the Water*, theme 2, b. 69

Knife in the Water, *Everything is Amazing and Nobody is Happy*, and the *Lullaby* for double bass and orchestra all introduce new themes in their codas. All three coda themes are short motivic, developing ostinato fragments expressed using string harmonics. The codas in *Everything is Amazing and Nobody is Happy* and the *Lullaby* for double bass and orchestra are in one part. *Knife in the Water*'s coda is in two parts, the second part leading to a return to the sound world of the beginning.

Besides emphasis on thematicism, the other major recurring formal Rock element is the use of a loose verse-chorus-verse-chorus form. The song form element provides a doorway to the formal relationships between each piece's

main ideas throughout the compositional process. Episodes are not as clearly sectionalised as in Rock music. In the compositional process the ideas of 'verse' and 'chorus' were an alternative means of organizing the musical ideas. Simple structures could arise in unexpected ways, whilst having similar narrative cohesion to pieces from the concert tradition.

4.0 Musical narratives and structural considerations

4.01 Process and repetition

My interest in serialism arises from an interest in processes that facilitate repetition and architectural relationships. The concept of integral serialism suggested to me taking elements that arise intuitively in each piece and making them more structurally relevant. Steve Reich suggests a similar relationship to process:

material may suggest what sort of process it should be run through (content suggests form), and processes may suggest what sort of material should be run through them (form suggests content).⁹

Spectralism proposes a unique solution to systematising multiple musical parameters, by tying them to timbre. But its historical justification evident in the following quotation by Grisey is of no particular interest to me:

⁹ Reich, *Music as Gradual Process*, Ibid p. 34.

It was necessary at a particular moment in our history to give form to the exploration of an extremely dilated time and to allow the finest degree of control for the transition from one sound to the next.¹⁰

Although I found some elements in this approach useful, such as the interest in 'instrumentation and the combinations of timbres, the explosion of registers, or the games of adding and removing ornamentation' ¹¹ I generally view systematisation and its serialist derivatives as a historical imperative. Much like Reich, ¹² I tend to favour processes that generate sounding repetition, as opposed to repetition and invariance arising from serialism as in Schoenberg, and further heightened in some of the ideas and music of Pierre Boulez and Milton Babbitt and their disciples.

In my compositions, serial thinking works together with some of the previously mentioned organisational aspects borrowed from Indian Classical music, and from Post-Minimalist concerns and Spectral forms. Loose integral thinking facilitates architecturally meaningful relationships between each piece's surface and background, thus allowing the larger-scale architecture of each work to be informed by processes arising from within the work. Subjecting the background and surface to a process of 'multiplication' made a degree of unity possible while subverting traditional formal considerations, as in Reich's words 'traditional and new at the same time.'¹³

¹⁰ Grisey, p. 1.

¹¹ Ibid.

¹² Ibid.

¹³ Reich, p. 101.

Phrasing and characteristic elements of my themes, motives and melodies were analysed during the compositional process, suggesting further material for exploration. Phrasing mannerisms were generally found suitable for use as the repeated element, especially ones arising from within traditional periodic and sentence phrase structures or Post-Minimalist cell-like repetitions, which are applied large-scale. This is most directly evident in *Knife in the Water* and *Bonaparte Born to Party*, with some occurrence in the *Suite* for solo violin and in some parts of the *Lullaby* for double bass and orchestra. The harmonic and melodic processes in *Bonaparte Born to Party* are almost completely bound over the course of the work, with all material generated by phrasing and rhythm features of the themes.

A Poem is a Burning City and *Everything is Amazing and Nobody is Happy* are the most directly influenced by Grisey's notion of form determined by considerations of sonority. Yet their sonorities were neither determined by abstract consideration, spectral analysis, or the borrowing of fragments of existing pieces, nor do they rely on the repetitions of cells characteristic of the Minimalists and Post-Minimalists that influenced the Spectralists, and other European composers who embraced repetition, like György Ligeti and Louis Andriessen. Development in *Everything is Amazing and Nobody is Happy* occurs through slow variation and/or imitative repetition of motives and themes, relying most noticeably on repetition for development and variation. Entire sections involve ostinati of different levels of complexity. The two-bar long ostinato between the violins and viola at rehearsal letter F (bb. 53-54), shown in example 4, is stated three times, foreshadowed in fragments in the piece's first section (bb. 1-52).

**Adagio, restrained but always rhythmic
and building little by little** ♩ = 52

F

The musical score consists of three staves. The top staff (Violin 1) starts in 3/4 time, then changes to 4/4. It features a melodic line with dynamics *p*, *mf*, and *pp*, and includes a triplet of eighth notes. The middle staff (Violin 2) also starts in 3/4 and changes to 4/4. It includes pizzicato (*pizz.*) and arco markings, with dynamics *sfz*, *pp*, *p*, *mf*, and *p*. The bottom staff (Cello/Double Bass) starts in 3/4 and changes to 4/4. It includes pizzicato (*pizz.*) and arco markings, with dynamics *sfz*, *p*, *mf*, and *p*. The score is marked with rehearsal letter 'F' and a tempo of ♩ = 52.

Example 4, *Everything is Amazing and Nobody is Happy*, theme 1, bb. 53-54

The cello and double bass vary material from the start of rehearsal letter F, with the upper strings gradually changing their notes in the ostinato as the section moves towards the third section at rehearsal letter G. Bar 71 begins a similar process with the descending arpeggio figure initiated in violin 1, immediately varied at bar 72 in violin 2. The second half of *A Poem is a Burning City*, beginning at bar 141 is an instance of an ostinato providing a static arrival point. *Bonaparte Born to Party* includes an ostinato with changing rhythms from bars 184-191.

The other pieces also use repetition to varying degrees. The second half of *Knife in the Water* makes extensive use of varying ostinati at rehearsal letters F, H and J. In the second movement of the *Suite* for solo violin, the chorale-like section is repeated multiple times in different tonalities (bb. 139-142, 146-147,

154-156). Theme 2 in the second movement is a bar-long ostinato (b. 96), with this bar also serving as theme 1 in the third movement (bb. 162-163, 165-166). This ostinato is the intervallic basis of later material, and its rhythmic profile of a triplet embedded in a quintuplet is used for later development as well (b. 136-137 for example). Table 1 lists the themes in the Suite for solo violin, cataloguing their occurrences.

Movement	Theme #	Presentation information	Bar #	Recurring theme	Variation	Bar #
First movement	1	Normal, with some harmonics	Pickup to bars 1 and 3	Yes, as coda	Nearly all harmonics, tremolo, becoming sul ponticello	83, 85
	2	Appoggiatura figure, followed by downward leap, tremolo	21-22, 60-65	Yes, foreshadowed and as climax		
	3	Semi-quaver sonority transformation between open strings, unisons and octaves, with falling pizzicato pull off figures	41-44	No	As the basis for the final section, which appears in crotchet augmentation	71-82
	4	Bi-modal developing ostinato with alternating grace note motive in different centricity	47-55	Yes	As the basis for the variations at rehearsal letters G, K O, and P	108-111, 157-160, 214-231 234-241
Second movement	1	Pizzicato	87-95, 150-152	Yes	Embedded in the texture	150-152
	2	Semi-quaver triplet nested	96, 136-	Yes	A few different	169

		in a quaver quintuplet ostinato	137, (162-163, 165-166)		itches	
Third Movement	1	Ostinato theme, same as theme 2, Second movement	162-163, 165-166	Yes	Nested triplets maintained, different pitches	237
	2	Arpeggio figure	234-241	No	Variation of first movement, themes 3 and 4	

Table 1: List of themes in the *Suite* for solo violin, and their descriptions

In the *Lullaby* repetition-based process is reserved for some 'cadential' moments (bb. 22-25) and to create a background structure against which the rhythmic tension in the extended soloist/ensemble call and response section of the piece (bb. 89-108) is created. The repetition in the latter section is used to create harmonic tension through the use of background pedal-like ostinati during the most complex and heavily subdivided call-and-response between the soloist and the ensemble. This is partially similar in conception to the ostinati pedals in the first movement of Beethoven's *Pastoral* symphony. A large-scale rhythmic diminution process is highlighted in this aspect of the *Lullaby*, with ostinati and small repetitive cells in this section in a constant state of expansion or contraction, continually subdividing the beat until the smallest subdivision is once again subsumed by the large beat. This finally happens halfway through rehearsal letter M (bb. 93-95), with the arrival of a demi-semi-quaver triplet

pulse. Full subdivision and rhythmic displacement occurs in the octaves accompanying the bass cadenza at rehearsal letter N.

The large-scale architecture which is most indebted to the use of repetition occurs in *Bonaparte Born to Party* and *Everything is Amazing and Nobody is Happy*. Their introductory sections gradually present the musical characteristics of the work's first themes. In *Bonaparte Born to Party* the opening harmonics pedals in the violin and cello expand and contract in length to arrive at the sounding pulse of the second section (bb. 1-59). *Everything is Amazing and Nobody is Happy* does the same thing, but with motivic fragments of the first theme developing more with each entrance (bb. 1-52).

4.02 Slow Transformations

Slow transformational processes largely shape *A Poem is a Burning City*, *Everything is Amazing and Nobody is Happy* and the *Lullaby* for double bass and orchestra. At the beginning of *A Poem is a Burning City* slow overlapping ostinati occur in various instrument groups whose sonorities are gradually varied over the course of the work. Here sonorities are grouped together, as opposed to being grouped by instruments, as shown in table 2:

- 1) Long flute/clarinet notes/long string harmonics (eg. bb. 1-7)
- 2) Short harmonics/glockenspiel/strings sul ponticello (eg. bb. 6-24)
- 3) Flute and clarinet multiphonics (eg. bb. 98-106)
- 4) Oboe/clarinet/bassoon/Horn in F timbre shifts (eg. bb. 124-138)
- 5) String unisons and glissandi (eg. bb. 127-140)

Table 2: Sonority groups in *A Poem is a Burning City*

The piece is comprised of two episodes (bb. 1-140 and 141-182 respectively) and an epilogue (bb. 183-196). The first episode transforms into the second through gradual sonority transformations and diminution of rhythmic durations. The piece loosely re-approaches the large-scale binary form of *Knife in the Water*, but its second half applies the transformational process from the start of *Bonaparte Born to Party*. Thus, by the third piece in the portfolio, slow transformative process determines most of the form, and also a deeper relationship between the ideas over the course of a work.

Everything is Amazing and Nobody is Happy involves a slowly unfolding transformational process while simultaneously returning to more discrete sections and a concern with counterpoint and thematic development. Each episode in this ternary form with a coda gradually evolves into the theme and character of the next. The opening texture builds gestures and fragments that repeat more or less freely, building harmonic and rhythmic tension, with motives expanding to build the imitative ostinato of the second section at rehearsal letter F. This ostinato's characteristics slowly change until the 'climactic' third section begins in the second bar of rehearsal letter G. Each section's elements change little by little, in a larger-scale form of developing variation.

In the *Suite* for solo violin gradual transformations occur globally. The first movement is the one that most involves a slow process, with melodic materials slowly building up over the course of the work. The unison textures occur at important moments of repose (bb. 23, 29, and 69) and eventually become the final episode (bb. 71-82). However, a large-scale process of thematic variation occurs between the movements. This can be seen in table 1 on pages

29-30, and also in the later section on the piece's harmonic materials, section 5.05.

4.03 Sonority as a thematic concern

In each work, important characteristic sonorities arise from 1) improvisatory-like inflections in phrasing, 2) textural sound worlds of each individual piece, and 3) the practical instrumental possibilities, as well as the interrelationships between all three. Sonority is increasingly treated 'thematically' with each work, becoming subjected to variation, development, and transformational process to varying extents. Thematic sonority shifts result from how the number and type of instruments suggest a musical idea's orchestration/development, whilst each player's material is informed by the minimum and maximum number of musical events/narratives each player can perform alone. Those sonorities/events can influence coordination in both free and organised time.

The relationship of timbre expansion-and-contraction processes to the freeing of metre arises first between the two players in *Knife in the Water*. Many considerations in *Knife in the Water* arise by asking 'what is the most sound and polyphony one can achieve with two players?' Whilst this is not specifically a sonority-based question, it is the origin of inquiry into the relationship between instrumentation and thematic material in later pieces. Sonority transformations occur in *Knife in the Water* as aspects of free phrasing, but lengths are determined in the narrative often without bar lines, in which the rate is determined by the choices of the player leading the material. In *Bonaparte Born to Party*, the relationship of violin to cello is similar to the duo.

Transformations of the colour of the sonorities and free time are mediated in *A Poem is a Burning City* by the intervention of the conductor. With ten players, sonority shift considerations and single player-generated polyphony are applied to a larger string section consisting of a string trio. The long-note sul ponticello gesture (e.g. bb. 9-10) the 'short harmonics with rhythmic pizzicato' motive (bb. 70-75), and 'the unisons becoming glissandi' (bb. 1-5) are shaped by the narrative and sounding possibilities of a string trio playing as a united section or as three individuals paired with other instruments. The same is true for the winds' material in the multiphonics, long notes, and timbre shifts listed in table 2 on page 31. The string unison sounds and glissandi that first occur in *Bonaparte Born to Party* as improvisatory inflections (e.g. bb. 127 and 196) are treated thematically in *A Poem is a Burning City* and *Everything is Amazing But Nobody is Happy*, and even for the paired down *Suite* for solo violin.

In *Everything is Amazing and Nobody is Happy* the imitative theme at rehearsal letter F originally was composed to be playable on a single violin. With two string instruments, each player starts to vary the melodic line little by little, as different instruments maintain important elements of the theme. Example 4 on page 28 shows the first statement in violin 1, being passed to the viola, before being echoed in violin 2. The theme then slowly dissolves as the piece develops towards the climax.

In these works, processes involving the possibilities of sonority and/or colour, as well as the practicalities of performance, are often intricately intertwined with considerations of musical time spans. Grisey is interested in music that:

no longer integrates time as an external element imposed upon a sonic material considered as being 'outside-time', but instead treats it as a constituent element of sound itself.¹⁴

This passage suggested to me a relationship between the practicality of playing a musical idea and how that idea should exist in time. This is merely an extension of the general principle of considering the practicality of an idea and then thematicising that as well, to help create the texture for an individual piece.

In *Knife in the Water*, timbre shifts often affect the stretching of time. Free time is possible because each player can follow the other's part on the score and either react to it or play together as instructed. Structurally, the 'free' time narrative also suggests utter strictness as its opposite later in the piece to create simple large-scale contrasts of character. The contrast can be seen most directly in bb. 24-28 of the transition from the 'free' first half to the pulsed second half. In the larger ensemble pieces, practicality in performance is still tied to timbre changes, as 'free' performance becomes unwieldy.

In *A Poem is a Burning City*, I wrote the event lengths of timbre shifts as I heard them. Sounding 'free' was more important than presenting musical ideas without bar lines or a pulse. The beginning of *Everything is Amazing and Nobody is Happy* has similar free-sounding aspects as *A Poem is a Burning City*, inviting the quintet to coordinate and feel their way through tempo, sonority and textural density changes in the 'traditional' manner. Each player has all the necessary cues in the form of a cue line at moments where neither a clear pulse nor sounding repetitions occur. Furthermore, the cellist and double bassist, having

¹⁴ Grisey, p. 2.

the most rests, play from parts that include nearly full scores, with the cellist having the responsibility of leading. Actual free time elements occur through tempo alterations, such as *ritardandi*, *accelerandi*, and *rubato*. These are also evident in the *Suite* for solo violin.

After *Knife in the Water*, notation concerns moved towards using the minimum amount of ink to achieve the desired outcome. In the later pieces, the durations of sonority shifts become more important as narrative determinants.

In *Knife in the Water* sonority shifts perform two functions:

- 1) Characterise the texture of certain sections, such as the introduction (bb. 1-7) and the coda (bb. 84-89).

The image shows a musical score for the introduction of 'Knife in the Water' for Violin and Cello. The Violin part is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, marked *sf p*, followed by a long, thin horizontal line indicating a sustained sound. The Cello part is in bass clef with the same key signature and time signature. It begins with a half note G2, marked *f*, followed by a quarter rest, then a half note G2 marked *pizz.* and *l.v.*. This is followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, marked *arco, détaché espressivo* and *fp*. The final note is a half note G2 marked *f*. There are three triplet markings (3) over the eighth notes A2, B2, and C3. A dashed vertical line at the end of the Cello part indicates the end of the section.

Example 5, *Knife in the Water*, introduction, b. 1

Violin (Vln.) and Viola (Vlc.) staves. Measure 84 is marked with a box containing 'J' and the tempo 'mysterioso'. The Violin part starts with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The Viola part starts with a *p* dynamic, followed by a *pizz.* (pizzicato) dynamic, then an *arco* (arco) dynamic. The Viola part also includes a *n. < f* (normal < forte) dynamic. The Violin part includes a *sf* dynamic. The Viola part includes a *n. < f* dynamic. The Violin part includes a *sf* dynamic. The Viola part includes a *n. < f* dynamic.

Example 6, *Knife in the Water*, coda, b. 84

2) Shape phrasing inflections that expand and contract, particularly in the phrasing of transition material, as in example 7.

Piu Mosso ♩ = 56
 senza vib.
 (p)
 sul pont.
 p
 n.

The score is in 9/8 time. The Violin part (top staff) starts with a *p* (piano) dynamic and a *senza vib.* (senza vibrato) marking. The Viola part (bottom staff) starts with a *p* dynamic and a *senza vib.* marking. The Viola part includes a *sul pont.* (sul ponticello) marking. The Viola part also includes a *n.* (normal) dynamic.

Example 7, *Knife in the Water*, transition to rhythmic second half, b. 25

It was mentioned that in *Bonaparte Born to Party* as well as in *Everything is Amazing and Nobody is Happy* the first sections carry pulse-creating processes. In *Bonaparte Born to Party* free time becomes increasingly ordered, but not necessarily regular (bb. 1-59), while in *Everything is Amazing and Nobody is Happy*, phrases become both pulsed and regular (bb. 1-52). While 'traditional'

themes drive the narrative, the thematic treatment of sonority affects all the other musical considerations.

As *Everything is Amazing and Nobody is Happy* unfolds the textural density of its melodies contributes to reaching its climax (occurring bb. 71-86). The third episode further uses more traditional melodic fragments and phrase structures, but emphasis on change in sonority can be said to be what the piece is overwhelmingly 'about'.

In the *Suite* for solo violin, sonority shifts arise freely, but are less important than the melodic and motivic themes. Each section is a large-scale expansion and contraction of primarily melodic ideas. Sometimes ideas arise from gradual sonority shifts, and at other times they break suddenly with the narrative. In the following example, a process is established in the phrase, involving many of the previously discussed elements.

With Motion ♩ = 60
machine-like

VI. 41

> p 0

II pizz. arco 0

fp p 0

II pizz. arco 0

fp

43

VI. 0

I pizz. arco 0

pizz. arco 0

L.V.

Example 8, *Suite* for solo violin, first movement, phrase process, bb. 41-44

A harmonic occurs in each bar in the same place, under the fermata, thus injecting an element of free time into an ostinato-like phrase. A semi-quaver pulse occurs for two crotchet beats, with an undercurrent of string unisons, and an octave falling on the third semi-quaver of each bar. The demi-semi-quavers that fall at the end of each bar use a left hand pizzicato technique borrowed from the 'virtuosic' violin repertoire, here given structural relevance by repetition.

The unison sonority changes from bb. 41-44 create pulses of differing lengths through the colour change. The solo violin does here what the timbre changes of the wind instruments in *A Poem is a Burning City* do by alternating their fingerings on the same pitch, such as the clarinet and Horn in F do in bb. 82-87.

This movement uses all of the string and some of the wind sonority techniques from *A Poem is a Burning City* and *Everything is Amazing and Nobody is Happy*, but harmonics and sul ponticello are used as characteristic elements within a theme, rather than being thematic themselves. Unisons, rhythmic timbre shifts and tremolos provide points of departure, play different roles in developing ostinati, and occur at important moments of repose.

5.0 Harmonic language outline

In this portfolio each work's harmony was in some way built around two chords, which are brought into interaction with traditional functional and non-functional note groupings. They are representations of the [0,1,4] pitch collection, forthwith

referred to as (W) and the augmented triad (+).¹⁵ My interest in these two harmonies arose from my interest in extended tonality. Both chords are present in music at the threshold of the supposed twilight of common harmonic practice that preceded the advent of serial and post-serial harmonic considerations.

I generally view (W) as a minor triad with added major seventh but with the fifth omitted. This can easily be transformed into minor and diminished chord variations and extensions, and occurs diatonically in the ascending melodic minor scale. The intervals/notes of the chord arise idiomatically in some voicings, scalar passages and melodic lines in Middle Eastern music. Similarly I see (+) as both a modified major and a dominant-substitution chord.¹⁶ It occurs in altered minor modes wherein the leading tone is raised, and arises diatonically as a III+ chord. I was interested in the two pitch-class sets for their sonorities/colour and potential to act as substitutes of the above mentioned traditional chord types.

As indicated above functionally these two chords may act as versions of altered tonic and dominant. Both chords share the sound of a minor sixth/augmented fifth¹⁷, an interval also idiomatic to Middle Eastern music. These chords' place at the periphery of diatonic considerations, and their

¹⁵ (W) is called thus because it was one of Webern's preferred pitch class sets.

¹⁶ Schoenberg twice suggests the dominant quality of (+). First in the chapter on the minor mode. 'The chords of resolution are I and VI' (*Theory of Harmony*, p. 107). The second time it occurs in the chapter on the whole-tone scale, arising as a triad within the scale. 'Each tone can be the root of a dominant; there are then six resolutions to major triads.' Schoenberg, Arnold, *Theory of Harmony*, trans. by Roy E. Carter (Los Angeles: University of California Press, 1983) p. 397.

¹⁷ all intervals are forthwith spelled with their abbreviations: 'M' for major, 'm' for minor, 'O' for diminished and '+' for augmented.

functional ambiguity means they belong simultaneously in the world of structural function and 'emancipated' from it.

These two chords share a high degree of overlapping intervals. (W) has a major third (henceforth M3) in some inversions. Both chords have M3s in them, as well as the minor sixths (m6) of their chordal inversions. The common interval together with the use of common tones between chords are used to create pedals, harmonic pivot points, and the blurring of structural functions by sometimes close voice leading and consonant 'roving' interpretations of these chords.¹⁸

Typically intuitive compositional considerations generate the intervals of a melodic progression within these tight chordal restrictions. Each piece adheres differently to usage of the two chords. The harmony is often restricted to the set of the basic intervals of (W) and (+), with intervallic groupings being used to generate pitch variety. While motivic characteristics exist independently of harmony to a great extent, their treatment is still largely inflected to varying degrees by the harmonic and voice leading characteristics that define each piece. Important harmonic considerations specific to each piece are listed below. When a process unique to the work was used, this process is described.

¹⁸ 'Roving harmony need not contain extravagant chords. Even simple triads and dominant seventh chords may fail to express a tonality.' Schoenberg, Arnold, *Structural Functions of Harmony*, (New York: Norton, 1969) 165.

5.01 *Knife in the Water*

Much of the harmony in *Knife in the Water* can be understood as resulting from progressions of (W) and (+), and chords derived from their intervals. Many sections were loosely constructed around melodies with simple harmonic progressions and patterns. Below, table 3 differentiates between those sections that fall into easily reducible harmonic progressions in terms of the above mentioned progressions and those sections that are less immediately reducible. The former are mainly concerned with close voice-leading, and an emphasis on common tones. The latter mainly result from polyphony, or begin as harmonic progressions with more freely contrapuntal chromatic textures growing out of them. Table 4 below it describes the sections that cannot be easily reduced into harmonic progressions, describing their textures.

Rehearsal Letter	Reducible to Clear Harmonic Progression	Contrapuntal and/or chromatic sections difficult to reduce
Introduction, A, B, C*, E, G, I	Yes	N/A
C*, D, F, H, J, K	No	Yes

Table 3: Easily reducible harmonic progressions in *Knife in the Water*, grouped by rehearsal letter

Sections defying simple harmonic reduction	Role of harmony in section
C*-D	Begins with simple C# and E pedals, moving towards chromatic counterpoint
F, H	Triplet ostinato with juxtapositions and superimpositions of fragments from previous sections
J	Extended techniques create a rhythmically static

	theme focusing on sonority over pitch
K	Harmonically bare variation on opening cello cadenza over a $\text{°}4$ pedal

Table 4: Descriptions of textures of sections not easily reducible to harmonic progressions in *Knife in the Water*

5.02 *Bonaparte Born to Party*

Bonaparte Born to Party is primarily melodic and thematic in nature with harmony colouring the chromatic homophonic texture. Its homophony is primarily the resultant of its highly motivic and repetitive rhythms being harmonised in similar motion. The middle of the piece (bb. 141-162) unfolds through free improvisations on the rhythmic and harmonic elements set up in the free figurations of the first episode (bb. 1-59).

Often the piece uses (W) and (+) and its intervals. Generally when one chord is used, pitch variety occurs by stacking the root position version of (W) onto itself, with each new chordal M7 serving as the new 'root' of the next (W) in the stack.



Example 9: Overtone Inflection Model (OIM) for generating harmony, built on the pitch A

Stacking (W)s crudely imitates the harmonic series creating much of the piece's harmonic language. Abstractly, a (W) can be considered a 'fundamental' for a harmonic series, with pitches from each new (W) in the series running up several registers. Up to nine new pitches can arise as 'overtone'-like emanations from this 'fundamental' chord. In example 9 the (W) placed in the bass register can generate a 'harmonic series built on a (W) on A.' I found several properties of these (W) stacks (each one creating an OIM) useful for creating the piece's textural sound world. Each harmonic stack has the following properties:

- a high degree of intervallic repetition;
- nearly full-chromatic pitch variety for melodic and harmonic contours;
- a secondary level of chromatic semitones embedded in the harmonic structure.

Example 10 shows an OIM built on Db, with seven possible pitches inflected in the first four semi-quavers in the piano part in bar 140.



Example 10, *Bonaparte Born to Party*, piano part, b. 140, beat 1

This example illustrates the first two properties of ‘high intervallic repetition’ (all notes generated by two intervals) and ‘nearly full chromatic pitch variety.’ The OIM in this example shows seven possible notes.

In this case, the ‘fundamental’ on Db is doubled an octave lower. The notes in parentheses show some of the next ‘overtones’ that could arise in an OIM on this note. A (W) built on Db could include E, and C. These two notes are omitted, as well as the following (W) ‘root’ of Eb that could arise next. The three notes above E, C and Eb are used instead: B, D, and A#. The omitted notes follow the downbeat in the semi-quaver arpeggio that follows. The third property, the ‘secondary level of chromatic semi-tones embedded in the structure’ is suggested in example 9. Each new ‘root’ is related by half step, from the accumulated stacked M7s. Most melodic motion arises from the arpeggio semitones that exist embedded in the harmonic structure; a sound consistent with many of the pieces in this portfolio.

From a potential nine-note ‘overtone’ inflection, notes are chosen for the melody. One such melodic line can be seen in example 11 below, in the violin part.

The image shows a musical score for piano and violin, measures 171-174. The piano part (Pno.) is written for two staves. The right hand plays a semi-quaver arpeggio with notes Db, Eb, E, F, G, Ab, and A# in the right hand, and a corresponding bass line in the left hand. The violin part (Vln.) is written for a single staff and features a melodic line with notes Db, Eb, E, F, G, Ab, and A#.

Example 11, *Bonaparte Born to Party*, piano and violin part, b. 171

Generally, as in example 10, the notes used remain in the register where they would occur 'naturally' in the series. When a specific pitch's register placement changes, the 'fundamental' also changes to create consistency within the new OIM. The downbeat in the piano of the next bar (b. 141), presents the next OIM built on F#. The Db loses its doubling, remaining in the new OIM as a common tone. Harmonic change and modulation occur by means of these 'overtone' substitutions that follow the changing contours of the melodic line.

Harmonic complexity arises from conflicting OIMs, also demonstrated in example 11, between the chords outlined in the violin part and those of the piano. The piano part also shows an example of occasional deviations from the basic harmonic process that occurs from the freeing of the intervals of (W) from strict arpeggiations of it. The right hand of the piano uses notes arising from the OIM of the violin, freely organised.

5.03 *A Poem is a Burning City*

A Poem is a Burning City can be seen as divided into two main harmonic events. In the first (bb. 1-140), overlapping pedals and clusters with extended D and A centricities slowly transform into the second section's static ostinato in an extended G centricity (b. 141-196). The clusters of the first episode arise through pitch bends and glissandi into and out of unisons, and by more traditional overlaps with upper and lower neighbour notes, and microtonal embellishments of the pedals in the underlying harmonic progression. Microtones arise from flute and clarinet multiphonics, wind instrument pitch bends/timbre trills, string glissandi, and string harmonics glissandi up the harmonic series.

The harmonic model is set up by the opening phrase, shown in reduction in example 12:

Example 12, *A Poem is a Burning City*, opening gesture, bb. 1-10

A slowly unfolding (W) on F# (spelled F#, A, E#, with added G to make the first cluster), is soon revealed to be related to a D triad, whose elements are turned into clusters. The pedal F# viola harmonic forms a unison with the flute and clarinet, then bends away from the winds to an F.¹⁹ The violin enters on G, whilst the F# is taken over by the flute and clarinet. New instruments continue the notes, allowing the original instrument to change its pitch. The A's in the cello, bassoon, and harp are displaced by two octaves to avoid participation in the first cluster. The glissandi, the clustering of each chord member, and the cymbal swell mask the chord's harmonic character. An overall loose functional harmony suggested by the 'D/A polarity' occurs throughout the piece, suggested inside of the (W) on F# (F#, A, E#) and its retrograde inversion (E#, D, F#). The D/A polarity becomes increasingly clear over the course of the first half, as the A and D harmonic series alternate in the strings' natural harmonics (bb. 58-126) on the

¹⁹ Here spelled as E# for visual ease.

way to the homophonic climax in rhythmic, glissandi A notes, also in the strings. G sneaks in during the climax, taking over in the piece's second half (rehearsal letter J).

5.04 *Everything is Amazing and Nobody is Happy*

Everything is Amazing and Nobody is Happy further explores the harmonic transformations of *A Poem is a Burning City*. A sonority-based texture gradually becomes melodic/harmonic, but in this instance over three episodes (bb. 1-52, 53-70, 71-104) and a coda (bb. 105-119) rather than a binary form. In the first two episodes, imitative melodic and harmonic lines are diffused into extended techniques such as Bartok pizzicati, unisons, glissandi and harmonics. The third episode marks a return to more traditional freely chromatic melodic/harmonic textures, and the coda is comprised of a static ostinato referential of the opening sonority, presenting a (W) on A, filled in with some scalar steps.

Example 13, *Everything is Amazing and Nobody is Happy*, harmonics ostinato theme in coda, reduced, b. 105

(W) and (+) and their intervals occur mostly during important themes or motives. Table 5 catalogues these themes and motives.

List of themes and motives revolving around (W) and (+) in <i>Everything is Amazing and Nobody is Happy</i>			
Idea using (W) and (+)	Number of occurrences	Bar numbers and instrumentation	Description
Pizzicato motive	14 - 2 full - bb. 3-4, 28-29 12 fragmented - b. 10, bb. 12-13, 17-19, 21-22, b. 24, bb. 32-33, 36-37, b. 39, bb. 47-49, b. 65, bb. 66-67, b. 68	3-4 – Vla + Cb. 10 – Vc. + Cb. 12-13 – Vla., Vc., + Cb. 17-19 – Vla., Vc., + Cb. 21-22 – Vla., Vc., + Cb. 24 – Vla. 28-29 – Vla. + Cb. 32-33 – Vla. + Cb. 36-37 – Vla. + Cb. 39 – Vla. + Vc. 47-49 – Vla. + Cb. 65 – Vc. + Cb. 66-67 – Vl. 2, Vla. + Vc. 68 – Vl. 1, Vla. + Cb.	Arpeggios of the two chords, free counterpoint
Theme 1	1 (with a short break)	53-65 – Vl. 1, Vl. 2, Vla. 67-69 – Vl. 1 + Vl. 2	Developing ostinato in the second episode. with fragments foreshadowed in the first episode. Uses the m2, m3 and m6 of (W), with overlapping intervals moving through glissandi around the A and E strings
Climax/third episode quaver triplet motive	1	71-82	Developing ostinato in third episode
Coda; Harmonics ascending scale	1	105-118	Chromatically filled in (W) (A, C, G#), with added scalar B, C#, E and G

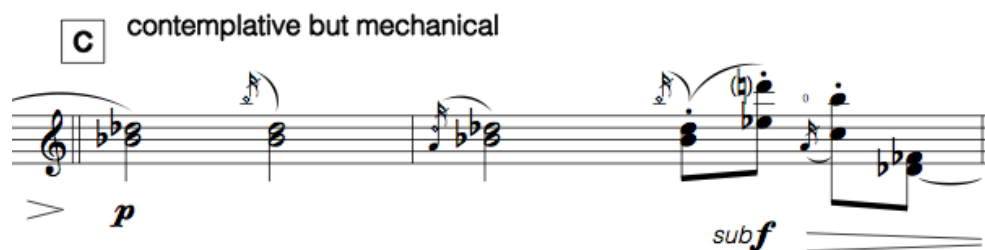
Table 5: List of important motives conceived around (W) and (+)

The entire intervallic palette is more extensively used in this piece. Some of the harmonic language results from the inclusion of sonorities arising from extended techniques written around the open A and E strings and unisons, simple double stops, and glissandi that can work easily around one open string.

5.05 *Suite* for solo violin

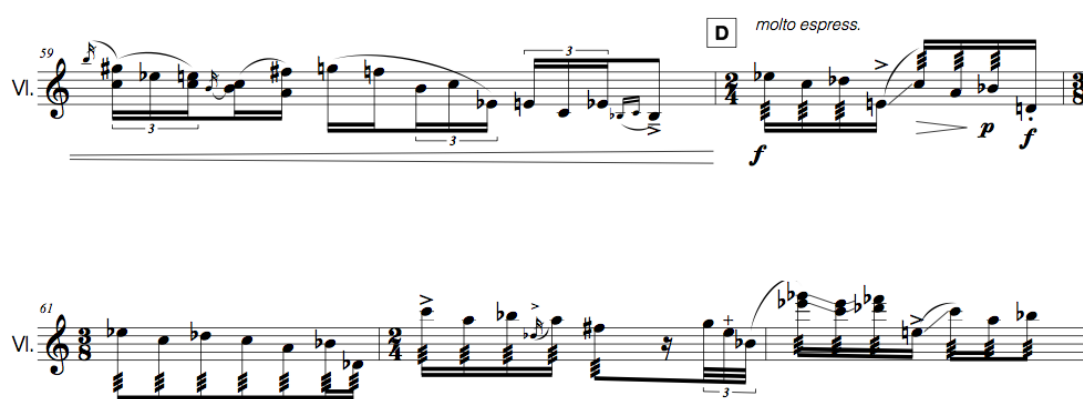
The *Suite* for solo violin's harmonic language is largely determined by the instrument's open strings, resonance, and natural harmonics. (W), (+) and some of the scales they imply figure prominently, as do simple elements of bi-modality, chromatic saturation, and preference for compound-interval leaps. Non-chord tones, and the familiar M7/m9 leaps of previous pieces also contribute to the harmonic characters present across the three movements.

Composing around two modal fragments separated by register often was intended to facilitate bi-modality. In the first movement, important leaps occur first as bi-modal grace-note embellishments in the ostinato at rehearsal letter C. They occur in an M2 alternation between A and B harmonics, registrally separated from the repeated Bb/Db double stops.



Example 14, *Suite* for solo violin, first movement, first thematic repeated alternation, bb. 47-48

More generally, leaps occur in this movement at the ends of phrases, such as at rehearsal letter D's climactic passage. Most often they occur between phrase fragments at the end of each bar, as illustrated in example 15.



Example 15, *Suite* for solo violin, first movement, bb. 59-63

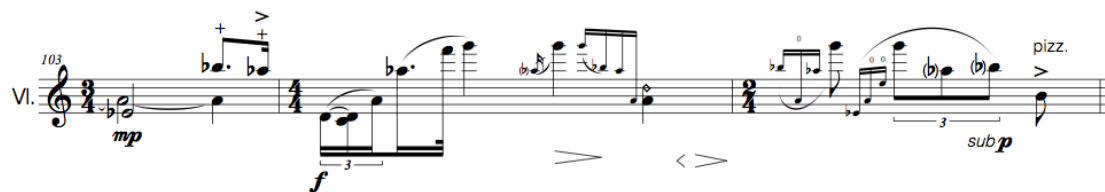
In the second movement, compound-interval leaps occur in an improvisatory fashion. Example 16 shows the movement's opening theme.



Example 16, *Suite* for solo violin, second movement, second theme, bb. 87-

88

Example 17 shows compound leaps embellishing a later presentation of the Ab and Bb of the opening theme (bb. 103-105).



Example 17, *Suite* for solo violin, second movement, bb. 103-105

The first thematic usage of these compound leaps is the ostinato from b. 96, repeated at bb. 136-137 in the third movement, shown in example 18.



Example 18, *Suite* for solo violin, second/third movement ostinato theme,

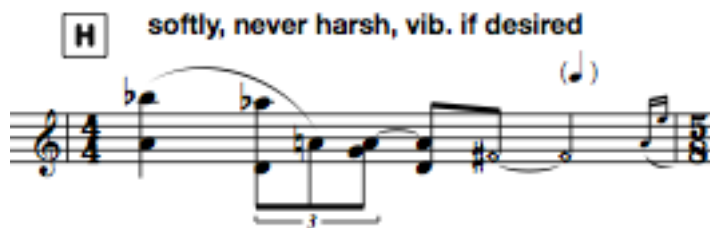
b. 96

Simpler, recurring arpeggio leap figurations in the third movement explore simplified chromatic pitch relationships from the other movements, as in example 19:

mysterioso (still mechanical)

Example 19, *Suite* for solo violin, third movement, bb. 191-192

With the exception of the ostinato and grace note figures already shown, nearly all of the Ab/Bb and A/B M2 pairs in example 20 are kept separate by register.



Example 20, *Suite* for solo violin, second movement, b. 121

When one note in an M2 pair moves to the octave occupied by the other, the remaining notes react accordingly by moving to yet another register, as the Bb forces the B to do starting on beat 1 of bar 141 in example 21:



Example 21, *Suite* for solo violin, second movement, 'chorale' fragment (bb. 139-141)

The overall sonority of two distinct modal fragments separated by register is disturbed to create chromatic saturation only. This 'rule,' recalling *Bonaparte Born to Party's* relationship of pitch to register, generally keeps the sounding M2 relationships intact. The A's in bb. 140 and 141 can occur with the Bb in the same register here only with the B natural in b. 141 moving down an octave too.

M2s occur throughout the suite, also having motivic and structural importance. Principal key centres include open-string centricity pairings, such as A/G and D/E. String unisons and harmonics were conceived around these open

string keys and (W) and (+). Within a phrase, M2s facilitate chromatic relationships between descending major and whole tone scale fragments, such as in the first theme (first movement), in example 22:



Example 22, *Suite* for solo violin, first movement, first theme, bb. 1-2

Most M2 alternations are hidden in the texture. They inform important aspects of the harmonic phrase structure. Example 23 shows one of these hidden alternations in the ostinato-like figure at rehearsal letter B:

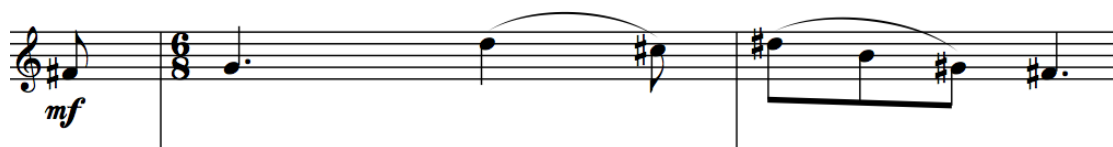
B With Motion ♩ = 60 machine-like

Example 23, *Suite* for solo violin, first movement, bb. 41-44

Here embedded alternations arise, involving intervals other than M2: the high C# and the high A harmonics in bb. 41-42. In bb. 43-44 they occur between

as surface note choices in and between themes, and often in thematically important harmonic progressions. The harmony explores the modulatory and voice-leading implications of enharmonic spellings.

Some enharmonics are common to several of the pieces in the portfolio, while some are explored specifically in the *Lullaby*. Example 25 below shows theme 2 (pickup to bb. 116-117). The C#/D# M2/°3²⁰, voice leads into the M3/°4 of the (+) on G#, and back to another M2/°3 that returns the progression to the leading tone F#.



Example 25, *Lullaby* for double bass and orchestra, bb. 116-117

The two M2/°3s in the theme sets up the sequence of °3 of the frenzied mode in the high strings at the piece's first high point at bb. 62-65, shown in example 26. The solo double bass will take up this material towards the end of the piece during its cadenza at bb. 144-147. In these sections, chromaticism is tied to voice-leading:

²⁰ "°" is the symbol for a diminished interval or chord.

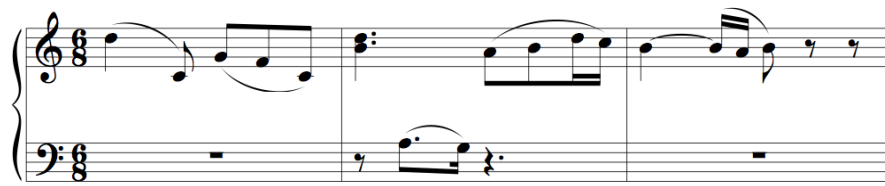


Example 26, *Lullaby* for double bass and orchestra, first loud tutti section, bb. 62-64

Harmonic reinterpretation also guides the other important structural harmonic element, which is pitch repetition within the harmonic progression. The piece's long introductory chorale (bb. 1-25) appears to be in a chromatic C centricity, but Ab recurs in the lowest voice, usually performing different structural functions. This note features in several prominent sections, throughout the piece, including:

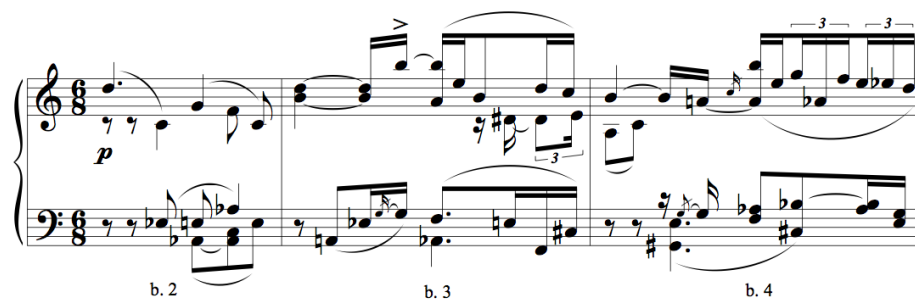
- The beginning chorale (bb. 1-25), the transition to the recapitulation (bb. 120-122), and the recapitulation itself (bb. 123-152).
- The solo double bass's prominent pedal as it transitions into its first recitative-like cadenza (b. 60).

In the introduction and recapitulation, Ab harmonises the simple melody, just as each new root in the OIMs do in *Bonaparte Born to Party*. The melodic line is often harmonically bare, and the melody almost naïve when unharmonised. The opening, shown in example 27, is mostly diatonic to C Major.



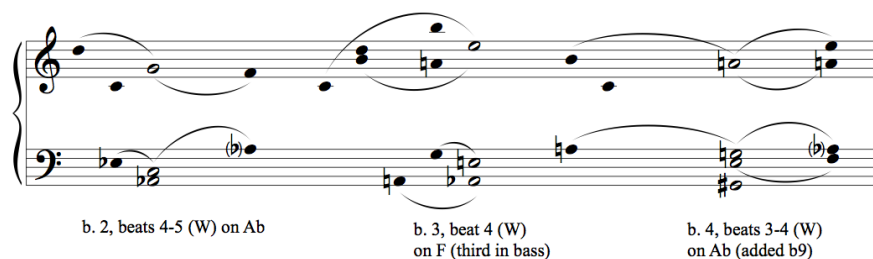
Example 27, *Lullaby* for double bass and orchestra, opening melody piano and harp reduction, bb. 2-4

Each of the notes of this melody is harmonised treating the broader harmony with (W), (+) and their intervals. The reduction of the resulting progression in example 28 shows where the Ab notes occur:



Example 28, *Lullaby* for double bass and orchestra, reduction, bb. 2-4

The melodic line is no longer in a simple evaded C Major. Example 29 is a further reduction of bb. 2-4, showing the (W) chords' identities defined by the Ab notes in the bass.



Example 29, *Lullaby* for double bass and orchestra, harmonic reduction,
bb. 2-4

6.0. Conclusion

Throughout this portfolio I aimed at bringing together culturally distinct musical ideas with the intention of softening their differences by creating compositional situations and contexts that bring out their similarities.

Aside from a common harmonic language, the works in this portfolio share a concern with thematicism and the relationship of intuition and process in composition. The first two pieces, *Knife in the Water* and *Bonaparte Born to Party* explore rhythmic and harmonic processes most intensely. In the next two pieces, *A Poem is a Burning City* and *Everything is Amazing and Nobody is Happy*, the musical ideas are intended to be primarily subservient to formal considerations, sonority, and simple long-term processes. The final two pieces, the *Suite* for solo violin and the *Lullaby* for double bass and orchestra return to ‘traditional’ thematicism, with themes and harmonic considerations now inflected by the technique and sonority considerations of the middle two pieces.

Over the course of the portfolio, the question of how material gives rise to form turns more into a question of how form shapes material, just as Reich

stated, yet without embracing his aesthetic. The final pieces attempt to achieve a balance between these two considerations.

In the course of this portfolio process-based explorations helped reveal some of the potential of the simple harmonic language of the first two pieces. Subtler harmonic relationships are increasingly favoured, and the thick chromatic textures tend to be replaced by an interest in quasi-atonal effects of simple yet ambiguous harmonic relationships, rooted in concerns for sonority and rich polyphony, which then flow out to affect thematic, phrasing, and musical time considerations. This synthesis began to emerge in the *Suite* for solo violin and reached a fuller level of fruition in the *Lullaby* for double bass and orchestra. In this sense many aspects of each piece could be seen serving as a sort of study of some feature or element, which would be submerged into the palette of intuitive approaches and resources in a subsequent piece.

Various levels of form, modes of continuity and even the thematic material itself reflect my interest in Middle Eastern sound worlds and concepts, combined with structures and modes of continuity derived from Rock music. Such elements play different sounding and conceptual roles in each piece, but the overall evolution of the material in the portfolio is still greatly informed by their interactions. Continuing interest in writing from the standpoint of the performance influenced the choice of instrumentation, with strings heavily favoured, in order to bring an aspect of idiomatic exploration into each work informed by my personal experience as a double-bass player. The *Lullaby* in particular served to integrate my compositional concerns with my experiences as a performer.

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Knife in the Water

a recitative for violin and cello

Noam Faingold

Notes to the performers

Knife in the Water is a recitative for violin and cello that combines several different musical elements. After the introduction and first cadenza, the violin recites a Middle Eastern-influenced, angular cantillation over a pedal tone. As the section develops, fragments of a Rock-influenced theme punctuate the floating texture. The theme is only stated fully after the climax, at rehearsal letter I. Fragments of the rhythmic ostinato that drives the second half of the work are also foreshadowed in the first half. The ostinato appears slightly more developed with each statement, and should be made apparent to the listener as much as possible.

At times, the piece alternates between free and strict pacing. Double bar lines and space between measures indicate changes between metered and un-metered sections. In the piece's 'free' rhapsodic passages, bar lines delineate the phrases. Eventually, the stricter meter becomes associated with the pulse of the ostinato, and takes over in the exciting, fast-paced section.

In the 'free' sections, barlines within a phrase are omitted in order to remove suggestion of a pulse and minimize the feeling of strong and weak beats. Melodies and themes are still presented through standard notation. Rhythmic values exist relative to one another, aided by the suggested metronome marking. While some natural strong and weak beat hierarchies will still arise, long and short note values are more important than exact rhythms. The rhythmically strict sections include time signatures, helping to return the pulse. No extra time should elapse between the transition from 'free' to strict time.

All notes should be held to their full written duration. Exact overlapping harmonies are crucial to the character of the piece, and notes should be phrased into the rests whenever doing so does not obscure the change in harmony.

Dashed slurs indicate important motives embedded in a complex texture.

A diagonal dashed line indicates the principal line continues in the other instrument.

A straight dashed line indicates both notes are to be played simultaneously.



- play the notes between the bridge and the tailpiece on the C and G strings of the cello.



- gradually change one sound, character, or tempo to the next.

Duration: approximately 9'

Knife in the Water

written for and dedicated to Dennis Kim

Noam Faingold

Appassionata ♩ = 56

Violin

sf p

rit.

f

Cello

pizz. *f*

l.v.

arco, détaché
espressivo

fp

f

tr

8vb

2

a tempo

agitato

Vln.

f

tr

mf

Vlc.

pizz. *f*

l.v.

arco

p

f

tr

mf

4

4

3

swelling, non-espress.

A

poco meno mosso ♩ = 48

light and transparent

Vln.

n. < mp > n.

mp

Vlc.

pizz. *mp*

l.v.

arco

n. < mp >

p

p

Vln.

f

mf

sf p

Vlc.

n. < mf > n.

mf

n. < mp > n.

sf p

Vln. *rit.* *a tempo*

Vlc.

f *p* *f* *p* *fp* *f*

f *fp* *f*

Vln. 6

Vlc.

p *f* *p* *f* *pp* *mf* *pp*

fp *f* *n.* *f* *n.*

Vln. 7 *senza vib.* *swelling, non-espress.* *B* *dolce, non vib., except during cresc.*

Vlc. *senza vib.* *swelling, non-espress.* *pizz.* *quiet, but resonant, also non vib.*

p *n.* *f* *n.* *mp* *n.* *p* *l.v.*

< f > n. *f* *n.* *mp* *n.* *f* *p*

Vln.

Vlc.

Vln. *> (p)* *mf* *p* *fp*

Vlc. *mf* *mfp*

Vln. *mp* *mf* *mp* *f* *3:2* *> p*

Vlc. *mp* *mf* *p* *mp* *f* *3:2* *> p*

rit. a tempo, but rubato as desired

Vln. *f* *3* *3:2* *n. f* *fp* *f* *mf*

Vlc. *f* *3* *mf* *fp* *f* *p*

a little more espress.

Vln. *n.* *mf* *p* *>* *>*

Vlc. *n.* *p* *n.* *<* *mp* *>*

C *p* *sub f* *sf* *mp* *more rhythmically steady* *more rhythmically steady* *mp* *f* *>* *p*

Vln. *mf* *p* *f* *rit.* *a tempo* *p* *f* *p* *f*

Vlc. *mf* *f* *mp* *fp*

Vln. 14 *accel.* *a tempo* *mf* *f* *f*

Vlc. *f* *p* *f*

Piu Mosso ♩ = 56

Vln. *rit.* *mp* *f* *p* *f* *add pressure, little bow* *D* *pushing forward (quasi accelerando), molto espressivo*

Vlc. *mp* *f* *p* *pushing forward (quasi accelerando), molto espressivo*

Vln. *f* *fp* *f* *(sempre sost)*

Vlc. *sempre f* *p* *fp*

Vln. *3* *rhythmic* *fp* *mf* *p*

Vlc. *f* *mf* *f*

Vln. *détaché* *rhythmic, but poco rit. as desired* *press.* *3* *4*

Vlc. *spicc. but coarse* *mf* *mf* *f* *n.* *mp* *pp* *3* *4*

legato *n.* *mp* *pp*

[E] *freely again, but stricter than before*

Vln. *16* *3* *4* *f*

Vlc. *pizz.* *3* *4*

Vln. *18* *3* *4* *sfz*

Vlc. *arco* *p* *3* *4*

21

Vln. *pp* *pizz.* *arco* *sf* *p* *trb*

Vlc. *sul tasto, non vib.* *p*

4/4 5/4

23

Vln. *rit.* *interrupting, short, biting* *sfz* *sfz* *sfz* *sfz* *appass.*

Vlc. *p* *mf* *p* *sfz* *sfz* *sfz* *sfz*

Quasi Doppio Movimento ♩ = 96

5/4 5/4

Vln. *sober* *p* *f* *p* *senza vib.* *(p)* *sul pont.* *ord.* *sfz* *sfz* *sim.*

Vlc. *mf* *p* *n.* *sfz* *sfz* *sim.*

Piu Mosso ♩ = 56 **Quasi Doppio Movimento** ♩ = 96

9/8 9/8 6/8 6/8

27

Vln. *p* *sf* *f* *mp* *f*

Vlc. *p* *sf* *f* *mp* *f* *non vib.*

Piu Mosso ♩ = 56

4/4 4/4 3/4 3/4

29 *accel.* ----- **Dpo Mvmt** ♩ = 96 *rit.* -----

Vln. *p* < *fp* < *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sim.* ----- *rit.*

Vlc. *p* < *fp* < *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sim.* -----

32 **F** ♩ = 80

Vln. *(f)* *sfz*

Vlc. *rhythmic* *(f)* *sfz* 3 3 3 3 3 3 3 3 3 3 3 3

34 *rhythmic* *sf* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. *sf* 3 3 3 3 3 3 3 3 3 3 3 3

Vlc. *wider and wider vib.* *sf* *n.* *ff* *p* *ff* *sfz* *tr* *sfz* *p*

36 *sfz* *sfz* *sfz* *(f)* *p* < *f*

Vln. *sfz* *sfz* *sfz* *(f)* *p* < *f*

Vlc. *sffz* *p* 3 3 3 3 3 3 3 3 3 3 3 3

38 sul tasto, tranquil

Vln. *p* *sfz* *sfz* (*p*)

Vlc. *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

40 ord. 3 *f* *sfz* *sfz* *sfz* *sfz* (*f*) *f* *fp* *f*

Vln. *f* *sfz* *sfz* *sfz* *sfz* (*f*) *f* *fp* *f*

Vlc. *sfz* *p* *f* *fp* *f*

42 sul tasto *p* poco cresc.

Vln. *p* *poco cresc.*

Vlc. *p*

44 sim. *p* *sfz* *f* *p*

Vln. *p* *sfz*

Vlc. *f* *p*

ord.

46

Vln.

sfz *f* *sfz* *sfz* *f* *sfz* *sfz*

Vlc.

3 3 3 3 3 3 3 3 3

54

48

Vln.

Vcl.

5/4

6/4

5/4

5/4

6/4

5/4

50

Vln.

5/4

3

3

3

3

3

4

sul tasto

p

Vlc.

5/4


3

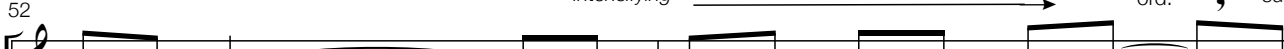
3


3

3

4

52 *intensifying*  *ord.* , *sul tasto*

Vln. 

Vlc. 

54

Vln.

Vlc.

ord.

mf

mf

56

Vln.

Vlc.

p *mp* *f* *f* *p*

always decresc. to *p*

sul tasto

ord.

58

Vln.

Vlc.

f

G at frog, aggressive

ff

espress, molto rubato, cadenza-like

ff

Vln.

Vlc.

sempre ff

fp

Vln.

Vlc.

mp *mf*

ff *f* *mp* *f*

[H]

Vln.

Vlc.

mf

62

Vln.

Vlc.

p *f*

64

Vln.

Vlc.

p *f* *p* *f*

66

*rit.**a tempo* $\text{♩} = 160 (\text{♩} = 80)$

I

aggressive!

68

Vln. *f*

Vlc. *sfz* \rightrightarrows *mf* *sfz* \rightrightarrows *mf*

sempre ff

70

Vln. *fp < ff* *fp < ff* *fp* \rightrightarrows *ff*

Vlc. *sfz* \rightrightarrows *mf* *fp < ff* *fp < ff* *sfz* \rightrightarrows *mf* *sfz* \rightrightarrows *mf* *fp < ff* *fp < ff* *fp* \rightrightarrows *ff*

at frog, almost scratchy

73

Vln. *fp < ff* *fp < ff*

Vlc. *sim.* *sfz sfz*

76

Vln. *fp < ff* *fp < ff*

Vlc. *fp < ff* *fp < ff*

78

Vln.

Vlc.

rall.

sempre ff

3

3

3

3

80

Vln.

Vlc.

molto vib. e sost., rhythmic

sfz

ff possible

sfz

sfz

ff possible

sfz

82

Vln.

Vlc.

sfz

sfz

Lento, ritmico ♩ = 80

84

Vln.

Vlc.

mysterioso

I.v.

pizz.

arco

I.v. sim

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

I.v.

sfp

sf

sf

sf

sf

p

n. < f

p

n. < f

n. < sf

Vln. *sf* pizz. *+* arco *sf* pizz. *+* arco *sf*

Vlc. *sf* pizz. *+*

87 *rit.* *sempre misterioso, but free, rubato, and more and more chant-like*

Vln. *sf* *p < > p* *p < > p* *< >* *< >* *< >*

Vlc. *sf* *p < > p* *pizz.* *arco* *sim.* *< >* *< >* *< >*

sul tasto *arco sul tasto*

89 **K**

Vln. *p* *4*

Vlc. *p* *4*

l.v.

90 *Only Play in Live Performance. Wait until people start clapping. unexpected, aggressive*

Vln. *ff* *sfz* *sfz* *sfz*

Vlc. *ff sfz* *sfz* *sfz* *sfz*

Bonaparte Born to Party

for mixed quintet

Noam Faingold

Instrumentation

Score in C

Clarinet in Bb, doubling bass clarinet

Percussion: Vibraphone, Snare Drum, Kick Drum, 'Crash/Ride' Cymbal

Piano

Violin

Cello

Duration: 8'.5"

Notes to the performers

In the middle of writing this piece for Transit for the New York vs. Argentina concert, I remembered once having had a dream where I was composing. When I woke up from it, I had no recollection of the actual music, but the dada-ist title *Bonaparte Born to Party* was burning clearly in my mind. Remembering the title suggested to me the direction in which this piece could go.

The title is indicative of the way my mind wraps itself around language and ideas on a daily basis. Growing up in Israel to an Argentine father and Brazilian mother, my first language was a combination of Hebrew, Spanish and Portuguese. I would draw words from each language and throw them together into the same sentence. As long as I can remember, my brain has been fragmenting words and restructuring them to create new combinations in a process somewhat like the automatic writing process of the Surrealists. My mind sometimes fixates on the sounding similarities of words, leaving any question of the words' meaning to be analyzed later.

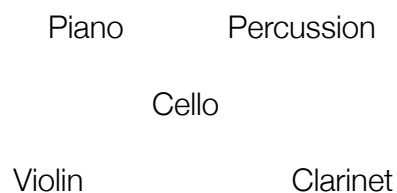
A similar process occurs in my compositions. Ideas with different cultural origins are fragmented, finding relationships with other floating fragments that are somehow similar, but culturally separate. They sometimes interact with each other to create larger ideas, and sometimes become further fragmented to create totally separate ideas. At times an interaction between different sound worlds occurs, and at others the fragmenting becomes so small that all that is left is a new, 'acultural' musical language made up of the 'physiological' characteristics of the musical ideas.

This stage of composition is often the starting point for musical development in my pieces. My search for clarity in fragmentation is often facilitated by an interest in rhythmic and harmonic process. In *Bonaparte Born to Party* I've combined these processes with the pop aesthetic of the music I write for my rock orchestra, the Burning City Orchestra. While *Bonaparte Born to Party* is far from pop music, it does present the kinds of themes that I might normally use as in a pop song, being re-interpreted instead through different levels of harmonic and rhythmic process. As for reconciling different musical worlds, in *Bonaparte Born to Party* I focus particularly on the rare moment in the continuum where minimalist repetition and development meets the post-Webernian 'maximalist.' The reconciliation between the two, which have always been related in my mind, is hopefully audible, but neither is supposed to be the subject of the piece. They are just two languages from which I draw the necessary, related 'words' to communicate in my music.

Ensemble set up and percussion instructions

General set up

The ensemble should be set up as follows: (stage right to stage left) violin, cello and clarinet, in a semi-circle, so that the violinist and clarinetist face each other with the cellist in between them, but further back. The piano should be stage right behind the violinist and cellist, with the cellist close to the crook of the piano. The percussionist should be between the clarinetist and the cellist on stage left.



Percussion instruments needed

- Vibraphone
- Cymbal, 17"- 20" crash/ride, on stand
- Snare drum on a concert stand
- Kick drum with pedal

Mallets needed

- 2 soft mallets
- 4 medium mallets
- Double bass bow

All vibraphone and drum kit parts are played with 2-4 soft or medium hard mallets, and occasionally, a double bass bow. The snare drum and cymbals are usually played with the side or butt of the mallets.

Percussion set up

The percussion part in *Bonaparte Born to Party* was written for one player. The percussionist is required at times to play the vibraphone and elements of the rudimentary drum kit simultaneously, frequently holding the vibraphone's sustain pedal with one foot while also playing the kick drum with the other. The vibraphone motor should always be on, at the slowest setting. The snare on the snare drum should always be off.

The following set up facilitates the constant switching between vibraphone and drum kit.

- Vibraphone closest to the clarinetist and cellist.
- Cymbal in 'front' of (closest to stage) vibraphone, within easy reach of player.
- Snare drum 'behind' (closer to player) vibraphone, and to the right of it.
- Kick drum to the left of the vibraphone.
- The kick drum should be tuned for maximum attack and minimal sustain.

Snare drum

Vibraphone

Kick drum Cymbal

Performance instructions and explanation of techniques

Ideally *Bonaparte Born to Party* will be performed in a space with hard floors. Performers should wear hard-soled shoes to facilitate a louder attack when their parts indicate to 'stomp.'

In situations where a natural harmonic's duration might be unclear, quaver harmonics have been tied in order to show the length of the bar.

Clapping and stomping ('x' note heads)

This piece requires most players to perform percussive actions like clapping, stomping, and heavy, dramatized breathing (explained in the score). These techniques usually occur as part of a rhythmic gesture in the music. Clapping and stomping should be as synchronous as possible, with attention paid to other players performing similar feats together. Rarely will only one player have such an indication. These percussive actions are usually presented with an 'x' note head.

If an 'x' note head occurs in the context of a chord (as it does once in the violin), the given note must be dampened so that it is included rhythmically in the sound, but without pitch. The player must avoid muting the string over a harmonic node.

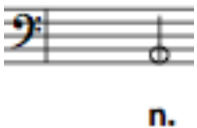
The 'Pull Off' indication, followed by a pizzicato

The violinist will often have to perform a glissando up to a note, rhythmically, as quickly as possible. Upon arriving to that note, the violinist should put their finger on the note to do a pizzicato, such that the note will rebound to the pitch of the open string. Once the top note is struck, the player pulls the left hand quickly off and to the side of the fingerboard, with the string then rebounding off the fingerboard. The top note should sound like a grace note on the beginning of the beat. This sound should be allowed to resonate, even if another note on a different string is begun before the sound ends. The rhythm and sound of the gesture of the glissando are more important than hitting every exact pitch along the way to the top note.



note head, or invisible note head surrounded by parentheses.

These usually occur at the end of a piano glissando, and indicate to perform the glissando up to the pitch around which the parentheses occur, without articulating the ending pitch. In this pictogram, the parentheses are around G in the Treble Clef, indicating the G should occur on the given beat in the middle of the glissando.



note head

In the clarinet line, this means to inhale or exhale (depending on the bar) for the written duration, and according to the given dynamic, with no specific pitch. When breathing accompanies a note on the clarinet, an indication is given.

Bonaparte Born to Party

C Score

Written for the Transit new music ensemble's
"NYC vs. Argentina" concert March 20, 2010

Noam Faingold

3/4 Floating, sometimes swelling ♩ = c 86 (♩ = ♩ throughout)

Clarinet in Bb

Clarinet in Bb/
later, Bass Clarinet

motor always on,
slowest speed.

n. < *p* > n.

< *p*

> n.

Vibraphone +
Percussion

Piano

freely

5

mp

Rea.

3/4 Floating, sometimes swelling ♩ = c 86 (♩ = ♩ throughout)

harmonics: still, secco,
quiet but intense

Violin

p

Cello

p



A

2/4

3/4

2/4

3/4



B. Cl.

n. < *f*

Vib. +
Perc.

soft mallets

n. < *mp* > n.

edge of cymbal

Perc.

ppp < *f*

freely, but with increasing
momentum L.V.

L.V.

Pno.

p

mp

p

Rea.

2/4

3/4

2/4

3/4

Vln.

mp < *f*

Vc.

mp < *f*

14

B. Cl.

2/4 4/4 3/4 3/8 3/4 2/4

n. < n. p n. mf n. 5 f

Vib. + Perc.

14

mf ppp L.V. 5

Pno.

14

(p) mf > p

Vln.

14

2/4 4/4 3/4 3/8 3/4 2/4

p f p

Vc.

14

p f p

20

B. Cl.

2/4 3/8 3/4 B 2/4

p

Vib. + Perc.

20

f p n. < mp p L.V.

Pno.

20

p

Vln.

20

2/4 3/8 3/4 2/4

f p mp p

Vc.

20

f p mp p

25 **2/4** **3/4** **2/4** to Bb Cl. **3/8** **3/4**

B. Cl.

Vib. + Perc.

Pno.

Vln. **2/4** **3/4** **2/4** **3/8** **3/4**

Vc.

30 **3/4** **2/4** **3/4** **2/4** **3/8** **2/4**

B. Cl.

Vib. + Perc.

Perc.

Pno.

Vln. **3/4** **2/4** **3/4** **2/4** **3/8** **2/4**

Vc.

35

B. Cl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vib. + Perc. p *sf* *bow* *n.* *n.*

Pno. p *mf*

Vln. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vc. mf p

Rea. Rea. Rea. Rea. Rea.

strike w/ mallet while bow sustains

39

B. Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vib. + Perc. p *mf* *4 medium mallets* *L.V.*

Pno. p *f* *mp*

Vln. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vc. mf p *mp*

Rea. Rea. Rea. Rea. Rea.

mf *mf* *mf* *mf* *mf*

42

B. Cl. $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{4}$ *p* *fp* *mf* *p* *f*

Vib. + Perc. L.V. *p*

Pno. L.V. *mf*

Vln. $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{4}$ *mf*

Vc. *mf*

Measures 42-45. The score features a variety of time signatures: 3/8, 2/8, and 3/4. The B. Cl. part includes dynamic markings *p*, *fp*, *mf*, *p*, and *f*. The Vib. + Perc. and Pno. parts have a *p* marking. The Vln. and Vc. parts have a *mf* marking. The measures are marked with a double bar line at the end of measure 45.

46

B. Cl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ *p* *f* *p* *f* *p* *f*

Vib. + Perc. *fp*

Pno. *fp*

Vln. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{8}$ *fp*

Vc. *fp*

Measures 46-49. The score continues with time signatures 2/4, 3/8, and 3/8. The B. Cl. part includes dynamic markings *p*, *f*, *p*, *f*, *p*, and *f*. The Vib. + Perc. and Pno. parts have a *fp* marking. The Vln. and Vc. parts have a *fp* marking. The measures are marked with a double bar line at the end of measure 49.

49 **3** **2** **5**
8 **8** **16**

B. Cl. *sfz*

Vib. + Perc. *f* *p* *Reo.* *n.*

Pno. *f sfz*

Vln. *f sfz* *pizz.* *arco* *fp* *f*

Vc. *f sfz* *f* *fp* *mf*

Double bar lines with repeat dots.

53 **5** **2** **3** **2** **4**
16 **8** **8** **8** **8**

B. Cl. *p*

Vib. + Perc. *mf* *Reo.* *L.V.*

Pno. *(mf)* *p*

Vln. *mf* *p*

Vc. *(mf)* *p*

Double bar lines with repeat dots.

58 **4** **3**

B. Cl. *p* *f* *f*

Vib. + Perc. *mf*

Perc. snare, w/ snares off *p* Kick drum *f*

Pno. *fff* *f* *8vb*

Vln. **4** **3** *pizz.* *arco* *f*

Vc. *fff* *f* *L.V.* *arco*

Rhythmic

62 **2** **4** **2** **4**

B. Cl. *p* *f* *p* *f* *psf* *sf*

Vib. + Perc. *f* *sempre f*

Perc. *top of crash cymbal, towards the edge* *L.V.*

Pno. *p*

Vln. **2** **4** **2** *fp < f sf* *f* *p*

Vc. *f* *p*

66

5
16

8

B. Cl. *sf sf* *f* *fp* <

Vib. + Perc. *Lea* *Lea* *f* *Lea* *Lea* *fp* *Lea* *f*

Perc. *Lea* *Lea* *Lea* *Lea* *Lea* *Lea* *Lea* *Lea*

Pno. *f* *sfz* *Lea* *Lea* *Lea* *Lea* *Lea* *Lea* L.V.

Vln. *f sf n.* *ff* *pizz.* *f*

Vc. *f sf n.* *ff* *pizz.* *arco* *pizz.* *f*

70

fluttertongue ord. **4** **8**

B. Cl. *f sf p* (*p*) *sf sf p < f sf*

Vib. + Perc. *p* *sf* *f sf*

Pno. *Lea* *

Vln. *arco* *n. < f n. < f* *mf sf* *sf n. < f* *sf* *n. < f sf n. < f sf*

Vc. *arco* *n. < f n. < f* *pizz.* *arco* *sf n. < f sf*

73 **6** **3** **2** **3** **2**

B. Cl. *mf* stomp feet *p* *sf* *p*

Vib. + Perc. *f* *f > p f > p* *f*

Perc. *f*

Pno. *8va* L.V. *sfz* *f* *p*
8vb *Reo.* *Reo.* stomp left foot

Vln. *73* **6** **3** **2** **3** **2**
pizz. > *sfz* stomp feet *arco* *p* *mf* *sf* *sf*

Vc. *sfz* *sfz* stomp feet *p* *f* n. *f* n.

||

77 **2** **3** **4**

B. Cl. *(p)* *f* *sf sf sf p*

Vib. + Perc. *n.* *f* kick drum *sf sf*

Pno. *sf sf sf*

Vln. *77* **2** **3** **4**
sf sf fp

Vc. *(n.)* *f* *sf sf fp*

80 **4** **F**

B. Cl. *mf* (vibes) *sf* n. *f* *p*

Vib. + Perc. *mf* top of crash cymbal, towards the edge L.V. *n.* *f* *mf*

Perc. *mf*

Pno. *mf* clap

Vln. *f* *pizz.* *arco* L.V. *f* *p*

Vc. *f* *sf* n. *f* *p*

84 **2** **3** **2** **4**

B. Cl. *(p)* *f*

Vib. + Perc. L.V. *f*

Pno. *mf* *f*

Vln. *(p) mf* *n.* *f*

Vc. *(p) mf* *n.* *f*

87 **2/4** G **3/8** **2/4** **3/4** **6/8**

B. Cl. *sfz* *fp* *f* *fp* *fp* *mf* *p*

Vib. + Perc. *mf* *n.* *f* cymbal

Pno. *f* *clap* *kick drum*

Vln. **2/4** *f* *pizz.* *L.V.* **3/8** *arco* **2/4** **3/4** *gliss with pressured bow, wide vib.* *p* *f* *pizz.* *L.V.* **6/8**

Vc. *sfz* *fp* *f* *p* *f* *gliss with pressured bow, wide vib.* *p* *f* *sul C* *sul D*

91 **6/8** **3/8** **4/8**

B. Cl. *f* *mf* *f*

Vib. + Perc. *f* *mf* *f*

Pno. *f* *p* *L.V.*

Vln. **6/8** *arco* *p* **3/8** *f* *pizz.* **4/8**

Vc. *p* *pizz.* *f*

94

B. Cl. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Vib. + Perc. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Pno. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Vln. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Vc. $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

bell of cymbal with side of stick

ff *mf* *mf* *mf*

p *f* *mf* *mf*

(pizz.) L.V. arco *n.* *f* *pizz.* L.V. arco *fp* *fp* *f* *sfz* *pizz.*

arco *3* *3* *3* *3*

clap (stomp if needed) non. vib.

stomp one foot *sfz* *p*

98

B. Cl. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

Vib. + Perc. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

Pno. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

Vln. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

Vc. $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

f *mf* *ff* *mp* *ff*

f *3* *3* *3* *3*

L.V. (all floating ties) *mp* *ff*

arco *sempre f* *fp* *mf* *non. vib.*

3 *3* *3* *3*

mf *mf*

102 **4/4** **3/4** Floating **2/4** **3/4**

B. Cl. *fp* *ff* *p*

Vib. + Perc. *sim.* *f* *atmospheric, barely audible* *p*

Pno. *sffz p* *ff* *sub p*

Vln. *f* *sub p*

Vc. *f* *sub p*

Rea. Rea. Rea. Rea. Rea. Rea.

8va L.V. 8va L.V.

RH LH

105 **3/4** **2/4** **3/4** **3/8**

B. Cl. *p* *sf* *f*

Vib. + Perc. *Rea. n.*

Pno. *8va L.V. 8va L.V. loco interrupting* *mf* *sffz*

Vln. *f* *p* *f* *interrupting pull off pizz. L.V.*

Vc. *f* *p*

108 **3** floating again **2** **3** pitched (exhale) **3** ord. **2**

B. Cl. *p*

Vib. + Perc. *p*

Pno. *ppp* *f*

Vln. *p* arco

Vc.

relaxing, floating again

grace note is on the beat

111 **2** **3** **6**

B. Cl. *fp* *sf* *f* *p* *f*

Vib. + Perc. *f*

Pno. *p* *f*

Vln. *f* *pp* *sf* *p* *f*

Vc. *(p)* *f*

release pedal slowly

at the tip

6/8 Rhythmic

B. Cl. *sfz* *p* *fp*

Vib. + Perc. *fp* *Rea* *Rea* *Rea*

Perc. *fp*

Pno. *sfz* *Rea* *Rea* L.V.

6/8 Rhythmic

Vln. *fp* *f* *p*

Vc. *fp* *f* *p*

4/8 5/16 6/8 2/4

B. Cl. *n.* *ff* *mf*

Vib. + Perc. *** *Rea* *Rea*

Pno. *ff* *f*

4/8 5/16 6/8 2/4

Vln. *f* *fp* *fp* *f sub p*

Vc. *fp* *fp* *f sub p*

122

B. Cl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Vib. + Perc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Pno. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Vln. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Vc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

p *f* *mf* *fp*

Reo. *p* *mf* *sf*

f sub p

126

B. Cl. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Vib. + Perc. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ L.V.

Pno. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

Vln. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ L.V.

Vc. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{8}$

f *sf* *mf* *sf*

f *sf* *pizz.* *arco* *p* *f*

fp *fp* *f*

131 **2** **3**

B. Cl. *f*

Vib. + Perc. *sf*

Pno. *sf*

Vln. *p*

Vc. *p*

131 **2** **3**

Vln. *p*

Vc. *p*

135 **5** **16** **3** **4** **5**

B. Cl. *ff*

Vib. + Perc. *(mf)* *sempre mf*

Perc. *mf*

Pno. *f* *ff*

Vln. *f* *n. < ff* *fp* *sf*

Vc. *f* *n. < ff* *fp* *sf*

135 **5** **16** **3** **4** **5**

Vln. *f* *n. < ff* *fp* *sf*

Vc. *f* *n. < ff* *fp* *sf*

146

4
8

5
16 ^K

7
16

B. Cl.

Vib. + Perc.

Pno.

Vln.

Vc.

mf

f

fp

f

n. *f* *n.* *f* *n.* *ff*

n. *ff*

150

7
16

5
16

3
4

2
4

B. Cl.

Vib. + Perc.

Pno.

Vln.

Vc.

ff *n.* *f* *fp*

f

pizz.

L.V. arco

sfz *n.* *ff* *n.* *ff* *n.* *f*

sfz *n.* *ff* *n.* *ff* *n.* *f*

153

2/4 **3/8** **2/8** **3/8**

B. Cl. *sfz* *sfz*

Vib. + Perc. *mf*

Pno. *sfz*

Vln. *sfz* *sfz* *sfz* *pizz.*

Vc. *sfz* *sfz* *sfz* *sfz*

156

3/8 **2/8** **3/8** **5/16** **4/4**

B. Cl. *ff* *fp*

Vib. + Perc. *ff* *fp*

Perc. *ff* *fp*

Pno. *f*

Vln. *sfz* *arco* *n. < ff*

Vc. *f* *sfz* *n. < ff* *n. < ff*

4 5

161

B. Cl.

Perc.

sn.

kick (mf)

cymbal

Pno.

ff

8vb-----'

Vln.

fp

ff

n.

Vc.

fp

ff

n.

==

5 4

163

B. Cl.

sfz

fp < *f* *p* < *f* *sfz*

fp < *f* *p* < *f*

Perc.

n.

mf

n.

mf

Pno.

mf sfz

sfz

sfz

sfz

sfz

sfz

sfz

Vln.

f

Vc.

f n. < *f* n. < *f*

n. < *f* n. < *f*

165

B. Cl. *sfz* *fp* *f* *p* *f* *sfz* *fp* *f* *p* *f*

Perc. *n.* *mf* *n.* *mf*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. *f* *n.* *f* *n.* *f* *fp* *f* *fp* *f*

Vc. *f* *n.* *f* *n.* *f* *fp* *f* *fp* *f*



167

B. Cl.

Vib. + Perc.

Pno. *sfz*

Vln. *ff* *pull off pizz.* *L.V.* *arco* *gliss with pressured bow, wide vib.* *p*

Vc. *ff* *n.* *f*

5
4

169

B. Cl.

Vib. + Perc.

Pno.

8^{vb}

Vln.

Vc.

pull off pizz.

arco

pizz.

L.V.

n. \triangleleft *f*

5
4

171

B. Cl.

Perc.

Pno.

Vln.

Vc.

sfz \triangleleft *fp* \triangleleft *f* \triangleleft *p* \triangleleft *f* \triangleleft *sfz* \triangleleft *fp* \triangleleft *f* \triangleleft *p* \triangleleft *f*

n. \triangleleft *mf* \triangleleft *mf*

sfz \triangleleft *sfz* \triangleleft *sfz* \triangleleft *sfz* \triangleleft *sfz* \triangleleft *sfz*

arco

fp \triangleleft *f* \triangleleft *fp* \triangleleft *f* \triangleleft *fp* \triangleleft *f* \triangleleft *fp* \triangleleft *f*

44

3

24

44

3

24

44

180

B. Cl.

Vib. + Perc.

Pno.

Vln.

Vc.

pizz. L.V. arco

sul G pizz. sul E - arco

f *sfz* *n.* *f*

[illegible]

189 **7/16** **5/16** **8/16** **4/4**

B. Cl. *ff* n. *f* *ff* *fp* *fp* *ff*

Perc.

Pno. *sfz* *sfz* *sfz* *8vb* *8vb* *8vb*

Vln. *sfz* n. *ff* n. *f* n. *ff*

Vc. *sfz* n. *ff* n. *ff* n. *ff*

192 **4/4** **5/4**

B. Cl. *ff* *fp* *ff* *fp* *ff*

Perc.

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. *fp* *f* *fp* *f* n. *f* *fp* *f*

Vc. *fp* *f* *fp* *f* n. *f* *fp* *f*

**Floating again, almost motionless
but becoming more tense**

202 $\frac{2}{4}$ (in.) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ unpitched (inhale) $\frac{3}{4}$

B. Cl. f sfz p

Perc. f

Pno. sfz sfz

Vln. f

Vc. f fp f p

Rehearsal Mark

208 $\frac{3}{4}$ (ex.) $\frac{2}{4}$ (in.) $\frac{3}{4}$ (ex.) $\frac{2}{8}$ Interrupting, rhythmic $\frac{3}{4}$ Floating, still rhythmic (exhale) $\frac{2}{4}$ (in.) $\frac{3}{4}$

B. Cl. mf fp

Perc. f soft mallets swell quickly $n.$

Pno. sfz

Vln. f

Vc. fp f p

Rehearsal Mark

214 **3** (ex.) **2** **3** **2** **3**

B. Cl. *ffz*

Perc. *fff*

Pno. *ff* freely, but with increasing momentum

Vln. **3** **2** **3** **2** **3** non vib. → molto vib. -----

Vc. *mp* *mf* *ff*

A Poem is a Burning City

for 10 players

Noam Faingold

Instrumentation

Flute

Oboe

Clarinet in Bb, with one doubling on Bass Clarinet

Bassoon

Horn in F

Percussion 1: Glockenspiel, Vibraphone, 2 Ride Cymbals (low), 2 Temple blocks, Bass Drum

Harp

Violin

Viola

Cello

Duration: approximately 8'.5"

Notes to the performers

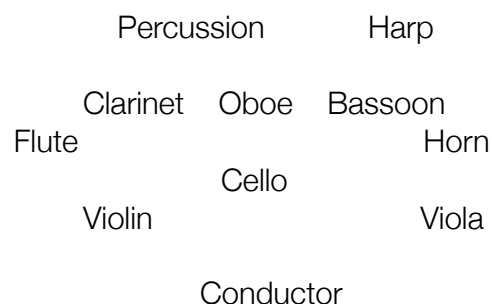
A Poem is a Burning City comes from a line in a poem by Charles Bukowski. The American poet is known for his interest in finding poetic beauty and clarity in crass, emotionally challenging, and sometimes negative every-day situations and people. This is not important for listeners to know. But if the topic must be brought up, it should also be mentioned that I, as the composer of this piece am less interested in an understanding of the work lying in any association with the ideas of the poet. I tend to think in musical characters, and the line suggested a character for the piece for me, from which I began to compose.

In *A Poem is a Burning City* musical structures and textures are continuously set up and torn down. Each musical structure arises while another one is eroded. The piece continuously evolves, using previous elements and extreme, but subtle, repetition. Sounds transform slowly into new ones, with each new, large-scale musical structure being weaker or hollower than the previous, until the piece ends in near-stasis. Microtones, timbre transformations and multiphonics arise from my personal associations of these sounds and musical textures with what was evocative for me in the idea of sounds or musical ideas 'melting' or 'burning.'

The piece asks for as great a dynamic restraint as possible. The extreme quiet dynamics are relative. The quietest overall sound is desirable, even if certain sections indicated *p* might occur as a 'real' *mf*.

Ensemble set up

All the players should be relatively close together. Instruments are put together vertically and diagonally by similarity of musical material.

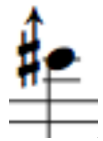


Microtones

A Poem is a Burning City uses microtones both melodically and harmonically. All microtones are notated as 1/4 tones relative to the nearest semitone, with arrows emanating from the appropriate sharp or flat in the direction the pitch is to be changed.



- 1/4 tone deviation down from the written semitone



- 1/4 tone deviation above the written semitone

The same logic applies to flats.

String harmonics

String harmonics are notated with the string numeral and usually also the string on which they occur.



The following passage demonstrates a gesture that occurs many times in the strings (here shown in the violin). In this example, the violinist must play the harmonic series on that string, stopping on the last notated overtone. The performer should attempt to play the rhythm notated, but the sounding gesture in the allotted time is the most important consideration. When reaching the final pitch, if the player's instrument does not allow the arrival note to speak properly, the player should attack the sounding pitch indicated as a natural harmonic or artificial harmonic on another string. In the case of the pictogram above, the player may play an E natural harmonic on the E string at the octave, or even with the sounding E on the A node. The resulting change in octave is allowed. In this particular gesture, the register of the harmonic is less important than the pitch class itself and the sound of the harmonics gesture.

Wind multiphonics

Multiphonics occur in the flute and clarinet lines, which sometimes play in counterpoint with each other, or arise one out of the other. Multiphonics are notated by means of fingering charts as well as the top note and the most present overtones underneath them. Multiphonics in this piece function harmonically as well as texturally. The greatest possible care was attempted to find multiphonics that would work consistently among the widest number of instruments at the given dynamic.

If a given fingering does not work on an instrument, the performer should attempt to find one that most closely approximates the indicated sounding pitches and texture.

While changing fingers during multiphonics requires some space between them, the player should attempt as close a connection of multiphonics (indicated with a dashed slur) as possible.

High wind writing

In general, most sounds in this piece enter and depart niente. Many notes are written in the extreme registers, but are also asked to be played quietly. These notes should be attacked as softly as possible, with the understanding that range creates many limitations on quiet dynamic possibilities.

The greatest care was attempted to place these high notes with the lowest possible and comfortable dynamic. The performer is encouraged to play these notes quieter if possible.

Sound transformation techniques, timbre shifts and the harmonic "o" sign

Harmonic 'o' signs and the sign 'change timbre as indicated' mean to perform a different fingering and timbre shift in any woodwind over which the indication appears. The performer is free to choose their own fingering for these changes. The player however, should be mindful of the texture surrounding the particular entrance of timbre shifts. As the piece progresses, more exposed textures/sections that have fewer microtones written in surrounding instruments should lead the performer to choose fingerings that fit into the intonation 'texture' of a given section. Fewer microtonal deviations in surrounding instruments suggest the player should attempt to adjust the intonation to a less microtonal one.

In situations where extreme speed is indicated in timbre changes, the player should play as fast and rhythmically accurate as possible for the written duration of the timbre shift.

In some cases, players are asked to bend a pitch either up or down a semitone or quarter tone while performing this task.

Horn artificial harmonics

At one point in this work, the Horn player will be asked to sing a perfect fifth higher than the played note. The desired effect is an audible major triad, with the major third occurring in the middle of the played and sung pitches.

Percussion instructions

General set up

Instruments should be as close together as possible to facilitate playing multiple parts at once, such as vibraphone and glockenspiel simultaneously and in quick succession.

Vibraphone

Cymbals/Temple Block

Glockenspiel

Percussion instruments needed

- Cymbals (two 18-22")
- Temple or Woodblock (two required, lowest timbre preferable)
- Vibraphone
- Glockenspiel

Mallets needed

- 2 Soft Mallets
- 1-2 Medium Mallets
- Glockenspiel Mallets

The player must play all cymbal/vibraphone rolls with the soft mallets, ordinary vibraphone notes with the medium mallet, the temple blocks and cymbals with either the side or butt of any of the aforementioned sticks, and the Glockenspiel with its appropriate mallets.

The performer should play all non-swelling cymbal and temple block attacks with the side/butt of the stick in such a way as to blend down into the extremely quiet texture of the piece. Cymbals played this way should be chosen for the least present attack and the most present wash, and to aim for a ring with wide vibrations. Cymbals that achieve a dull ringing should not be used.

A Poem is a Burning City

Score in C

Noam Faingold

With great restraint. Floating, with
pockets of subtle groove (♩. = c. 76)

Piccolo, later Flute

Oboe

Clarinet

Bassoon

Horn in F

Harp

Vibraphone
motor on low speed

Vibraphone + Glockenspiel

Percussion

Violin

Viola

Cello

sord. al fine

ppp

pp

p

n.

p

1 Medium and 1 Soft mallet (hard end of stick for all non-swells)
Medium Mallet for vibraphone.

2 cymbals (18-22")

n.

p

pp

mp

n.

fpp

p

n.

pp

sul ponticello

n.

pp

A Poem is a Burning City

8

[illegible]

A Poem is a Burning City

9

Fl. *n.* *n.* *n.*

Ob. *n.* *p*

Cl. *n.* *pp* *n.* *pp*

Bsn. *n.* *n.*

Hn. *n.*

Hp. *mp* *n.*

Pitch Perc. *L.V.*

Perc. *pp* *pp*

Vln. *pp*

Vla. *ord.* *p* *pp* *n.* *p*

Vc. *pp<>* *<>* *<>* *ppp*

change timbre as indicated

A Poem is a Burning City

10



Fl. *p* n.

Ob. n. *p*

Cl. *p* n. n.

Bsn. n. *p* n.

Hn.

Hp. *mp*

Pitch Perc. L.V. *pp*

Perc.

Vln. n. *mf* n. *pp*

Vla. n. *pp* n.

Vc. *pp* *p* *pp* *ppp* (sul pont.) (sul pont.) n.

A Poem is a Burning City

11

20

Fl.

n. *p* n. *p*

Ob.

n.

Cl.

n. *p*

Bsn.

n.

Hn.

20

Hp.

n. *p*

Pitch Perc.

pp

Perc.

pp

20

Vln.

(pp) *ppp* *pp*

Vla.

mf n. *pp* *ppp*

Vc.

p *pp*

start as close to A as possible,
slowly moving towards G of the next
multiphonic. C# as low as possible always.

A Poem is a Burning City

12

24

Fl. *n.* *pp* *n.* **A**

Ob. *n.* *p* *n.* change timbre as indicated

Cl. *n.*

Bsn. *n.* *p* *pp*

Hn. (sord.) *ppp* *n.*

Hp. *mp* *non-harm.* *n.*

Pitch Perc. Glockenspiel 15^{ma} L.V.

Perc. L.V. *pp*

Vln. *ppp* *n.* *p* *pp* *ord.* *pizz.* *n.*

Vla. *pp*

Vc. *n.* *n.*

A Poem is a Burning City

13

roll away

28 12

Fl. *p* *fp*

Ob.

Cl. *p* *n. pp* *p*

Bsn. *pp*

Hn.

Hp.

Pitch Perc. *15^{ma}---* *L.V.* *Vibraphone*

Perc.

Vln. *p*

Vla. *n.* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc. *p*

A Poem is a Burning City

14

31

Fl. *n.* *mp*

Ob. *p*

Cl. *n. pp* *n.*

Bsn.

Hn.

Hp.

Pitch Perc. *pp* *mp*

Perc.

Vln.

Vla. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vc.

gradually becoming a multiphonic

change timbre as indicated

L.V.

A Poem is a Burning City

15

B

Fl. *n.* *p* *n.*

Ob. *n.* *n.* *p* *n.* *p*

Cl. *pp* *n.* *p* *n.*

Bsn. *n.* *p* *n.* *p* *n.*

Hn. *n.* *mp* *ppp*

Hp. *p* *L.V.* *non-harm.* *mp*

Pitch Perc. *L.V.* *Glockenspiel* *15^{ma} - -* *15^{ma} - - - - -* *Vibraphone* *ppp* *p* *pp*

Perc. *pp* *pp*

Vln. *arco* *n.* *n.* *pp* *n.* *pp* *ppp* *s.p.* *n.*

Vla. *arco* *sul pont.* *ord.* *n.* *mf* *n.* *pp*

Vc. *sul ponticello* *n.* *p* *pp*

A Poem is a Burning City

16

38

Fl. *p* n.

Ob. n. *mp* n. *mp*

Cl. *mf* n. *pp*

Bsn. *pp*

Hn. *ppp* n.

Hp. n. *p*

Pitch Perc. Glockenspiel 15^{ma} *p* *mp* *p*

Perc. *pp* *mp*

Vln. *p* n. ord. *pp* *p* *mp* *p*

Vla. *pp* *mp* *pp* ord. s.p. *pp* ord. s.p. *pp*

Vc. n. *pp* n.

44

C

Fl. *pp* *sfz* n. n.

Ob. *sf pp* *p* *mp* *pp*

Cl. *mp* *pp* *p*

Bsn. *p* n.

Hn. *pp*

Hp. n. *pp < p* *pp*

Pitch Perc. (15^{ma})

Perc. *pp* (*pp*)

Vin. *sfz pp* n. *p* n. *pp* ord.

Vla. *p* sul ponticello *pp*

Vc. *pp* *p* n. *p*

A Poem is a Burning City

18

48

Fl. *n.* *pp* *n.*

Ob. *3*

Cl. *pp* *p*

Bsn. *pp* *n.*

Hn. *ppp* *n.*

Hp. *p*

Pitch Perc. *p* *L.V.* *L.V.*

Perc. *pp* *p* *Temple block*

Vln. *sul ponticello* *p* *pp*

Vla. *ord.* *sul ponticello* *n.* *p* *pp* *3* *3* *pizz.* *n.* *p*

Vc. *ord.* *n.* *p* *n.* *p*

A Poem is a Burning City

19

quiet as possible.
release multiphonic
to get dim. if needed

Fl. 52 *Fl. pizz.* *fitg.* *roll away* *3* *fp* *mp* *pp*

Ob. *mp* *pp*

Cl. *5* *3* *n.* *6*

Bsn. *pp*

Hn. 52

Hp. 52

Pitch Perc. 52 *5* *Rea*

Perc. 52 *5* *pp*

Vln. 52 *n.*

Vla. *mp* *p* *arco* *sul ponticello*

Vc. *pizz.* *L.V.* *5* *3* *tr* *n.* *sfz* *p* *arco* *n.*

(left hand trill)

A Poem is a Burning City

21

D

58

Fl.

pp

Ob.

n.

Cl.

n.

change timbre as indicated

Bsn.

pp n. *pp*

Hn.

58

Hp.

n.

p *pp* *ppp*

Pitch Perc.

Vibraphone sempre al fine

p *pp*

Perc.

58

Vln.

pizz. arco

pp *fp*

Vla.

n. *ppp*

Vc.

p n. *p*

A Poem is a Burning City

22

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Pitch Perc.

Perc.

Vln.

Vla.

Vc.

n.

change timbre as indicated (circular breathing if necessary)

n.

change timbre as indicated

n.

n.

mp

pp

pizz.

arco

arco

pp

A Poem is a Burning City

23

66 Fl. pizz. *sfz* *sfz* *sfz* *sfz*

Ob. *p* n.

Cl.

Bsn.

66 Hn. *p* n.

66 Hp. *pp*

66 Pitch Perc. *mp* *p* *mp* *pp*

66 Perc. *pp*

66 Vln. n. *p*

Vla. arco *pp* pizz.

Vc. n. n.

A Poem is a Burning City

24

[illegible]

A Poem is a Burning City

25

nat.

Fl. *p* *pp*

Ob. *sub p* *pp*

Cl. *p*

Bsn. *p* *sf* *n.*

Hn. *n.*

Hp. *ppp*

Pitch Perc. *p*

Perc. *n.*

Vln. *arco*

Vla. *sul ponticello* *pp*

Vc. *pp* *n.* *mp*

Quasi contrapuntally

The musical score for page 25 of 'A Poem is a Burning City' features a variety of instruments and complex musical notation. The Flute part begins with a 'nat.' (natural) marking and a dynamic of *p*, followed by a *pp* section. The Oboe part starts with a *sub p* dynamic and a *pp* section. The Clarinet part has a *p* dynamic. The Bassoon part starts with a *p* dynamic, followed by a *sf* (sforzando) marking and a *n.* (noisy) marking. The Horn part has a *n.* marking. The Harp part has a *ppp* (pianississimo) dynamic. The Pitch Percussion part has a *p* dynamic. The Percussion part has a *n.* marking. The Violin part has an *arco* marking. The Viola part has a *sul ponticello* marking and a *pp* dynamic. The Violoncello part starts with a *pp* dynamic, followed by a *n.* marking and a *mp* (mezzo-piano) dynamic. The score also includes a 'Quasi contrapuntally' marking over the Flute and Oboe parts.

[illegible]

83

Fl. *pp*

Ob.

Cl. *mp*

Bsn.

Hn.

Hp.

Pitch Perc.

Perc.

Vln.

Vla.

Vc.

ppp

ppp

ppp

n.

change timbre as indicated

n. *p*

Temple block

p

ppp

A Poem is a Burning City

28

86

Fl. pizz. *sfz* *fp* *fltg.* **F** *sub pp*

Ob. *n.* *mp*

Cl. *n.* *p* *mp* approx. (start a little lower than A and bend up)

Bsn. *n.*

Hn. *n.*

Hp. *mp* *p* *mp*

Pitch Perc. 2 mallets **Vibraphone** *mp* *p* L.V.

Perc. *pp* *p* *pp*

Vln. *n.*

Vla. *pizz.* *p*

Vc. *pizz.* *sfz p* *sfz* *tr* (left hand trill) *arco* *n.*

A Poem is a Burning City

29

89

Fl. *sf* n.

Ob. n.

Cl. multiphonic n.

Bsn. *p*

Hn. 89

Hp. 89

Pitch Perc. 89 L.V.

Perc. 89

Vln. 89 pizz. arco pizz. arco sul ponticello *pp* *p*

Vla. arco sul ponticello *pp*

Vc. sul ponticello *pp* n. *pp*

A Poem is a Burning City

30

93

Fl. *Fl. pizz.*
sfz

Ob. *p* *pp*

Cl.

Bsn. *change timbre as indicated*
n. *pp*

Hn. *n.*

Hp. *n.* *pp*

Pitch Perc.

Perc. *93*

Vln. *ord.* *III* *pp*

Vla. *ord.*

Vc. *pizz.* *arco* *pp* *pizz.* *mp*

Fl. 97 nat. *p*

Ob. *pp*

Cl. n.

Bsn.

Hn. 97 *mp* n.

Hp. 97 L.V. L.V.

Pitch Perc.

Perc. 97 Temple block *p*

Vln. 97

Vla. *fp* pizz. *p*

Vc. arco *pp* n. pizz. *mp*

A Poem is a Burning City

32

Fl. *n.* *fp* *roll away*

Ob. *mp* *n.*

Cl. *mp* *pp* *sf*

Bsn. *n.*

Hn. *101*

Hp. *101*

Pitch Perc. *101* 2 mallets *Vibraphone*

Perc. *101* *pp* *p* *pp*

Vln. *101* *n.* *ord.* *pizz.* *arco* *p* *pizz.* *arco*

Vla. *mp* *p* *arco* *senza vib.* *n.* *sul pont.* *pp*

Vc. *pp* *sfz* *pizz.* *L.V.* *arco* *n.* *pp*

(left hand trill)

A Poem is a Burning City

33

[illegible]

A Poem is a Burning City

34

109 Fl. pizz. *sfz*

Ob. *sfzp* *n.* *pp*

Cl. *fp* *quasi niente* *n.* *pp*

Bsn. *sfz pp* *p* *n.*

109 Hn. *pp* *n.* *pp*

109 Hp. *p*

109 Pitch Perc. *p*

109 Perc. *p* L.V.

109 Vln. pizz. arco *pp* *sfz* *pp*

Vla. sul pont. ord. II *n. pp* *sfz* *sfz* *n. pp*

Vc. *pp* *pp*

113 nat. n. *pp* n.

Ob.

Cl. *p* n.

Bsn. *p* n.

Hn. n. *pp*

Hp. *p*

Pitch Perc. *p* L.V.

Perc. *p*

Vln. 113 pizz. arco pizz. arco *pp* pizz. arco

Vla. ord. n. *pp* *p* sul pont.

Vc.

A Poem is a Burning City

36

nat.

117

Fl.

pp

changed timbre as indicated

Ob.

pp

fp

fp

Cl.

Bsn.

pp

117

Hn.

n.

117

Hp.

117

Pitch Perc.

117

Perc.

117

Vln.

pp

ord.

pp

p

Vla.

n.

Vc.

n.

A Poem is a Burning City

37

120

Fl. *mp* H n.

Ob. *fp* n. *p*

Cl. *pp* change timbre as indicated

Bsn. *ppp*

Hn. 120

Hp. 120

Pitch Perc. 120

Perc. 120

Vln. 120 pizz. arco *pp*

Vla. n. *pp* ord.

Vc. *ppp* n. *pp*

A Poem is a Burning City

38

123

Fl. *pp*

Ob. *fp* change timbre as indicated *fp*

Cl. *n.* *p* *n.*

Bsn. *n.* *pp*

Hn. *n.* *mf*

Hp.

Pitch Perc. *pp*

Perc.

Vln. *pizz.* *arco* *pp*

Vla. *p* *ord.* *pp* *p*

Vc. *pp* *n.*

126

Fl.

Ob.

Cl.

Bsn.

change timbre as indicated

fp

n.

126

Hn.

change trill, as fast as is comfortable, but steady

n.

126

Hp.

126

Pitch Perc.

L.V.

126

Perc.

126

Vln.

sf

Vla.

sf

Vc.

fp

gliss as much as possible

sf

129

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Pitch Perc.

Perc.

Vln.

Vla.

Vc.

mp *sf* *sf* *fp*

f *mf*

sfz *sfz*

sf *sf* *sf* *sfz* *sfz*

A Poem is a Burning City

41

[illegible]

A Poem is a Burning City

42

I Slower (♩. = c. 70)

137

Fl. *mp*

Ob. *n.* *p*

Cl. *n.* *p*

Bsn.

Hn.

Hp. *p*

Pitch Perc. *p* *pp*

Perc.

Vln. *sub p* *n.*

Vla. *sub p*

Vc. *sub p*

J Static and falling apart (sempre $\text{♩} = \text{c. } 76$)

141

Fl. *mp*

Ob. *n.*

Cl. *mp* *pp*

Bsn. *n.*

Hn. *p* *fp*

Hp. *sempre p*

Pitch Perc. *p*

Perc. *p*

Vln. *p*

Vla. *p*

Vc. *p*

A Poem is a Burning City

44

K

144

Fl. *mp*

Ob. *p* n.

Cl. n.

Bsn. n. *mp* (b)

Hn. n. *p*

Hp.

Pitch Perc.

Perc.

Vln. *sempre p*

Vla. *p*

Vc.

147

Fl. *mp* *mp*

Ob.

Cl.

Bsn. *n.*

Hn. *n.* *mp*

Hp. *p*

Pitch Perc.

Perc.

Vln. *pizz.*

Vla. *n.* *p*

Vc. *n.*

Detailed description: This page contains the musical score for measures 147 through 151 of the piece 'A Poem is a Burning City'. The score is arranged for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The keyboard section includes Harp (Hp.). The percussion section includes Pitch Percussion (Pitch Perc.) and Percussion (Perc.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is written in 3/8 time, with a key signature of one flat (B-flat). Measure 147 begins with a treble clef and a 3/8 time signature. The flute plays a melodic line starting on B-flat, moving to A-flat, G, and F, with a mezzo-piano (*mp*) dynamic. The bassoon and horn also play melodic lines. The harp plays a sustained chord. The violin and viola play a melodic line. The violoncello plays a melodic line. The percussion section is silent. Measure 148 continues the melodic lines. Measure 149 continues the melodic lines. Measure 150 continues the melodic lines. Measure 151 ends the section. Dynamics include mezzo-piano (*mp*), piano (*p*), and fortissimo (*f*). Articulation includes accents (*acc.*) and staccato (*stacc.*). The score is written for a large orchestra.

A Poem is a Burning City

46

152

Fl. *n.* *mp* *n.* *p*

Ob. *p*

Cl. *p* *mp* *mp*

Bsn. *mp* *n.* *p* *n.*

Hn. *mp*

Hp. *L.V.* *pp* *p*

Pitch Perc.

Perc.

Vln. *pizz.* *(p)* *pizz.* *arco*

Vla. *arco* *p* *pp* *pp* *arco*

Vc. *pizz.* *mp* *pp*

A Poem is a Burning City

47

A Poem is a Burning City

48

161

Fl. *mp*

Ob. *n.* *p* *mp* *pp* *mp* *n.*

Cl. *p* *n.* *p*

Bsn. *ppp*

Hn. *p* *ppp*

Hp. *pp* *p* *pp*

Pitch Perc.

Perc.

Vln. *mf* *p*

Vla.

Vc.

166 L

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Hp. 

Pitch Perc. 

Perc. 

Vln. 

Vla. 

Vc. 

A Poem is a Burning City

50

171

Fl. *pp* n. *mp*

Ob. n. *mp* n. *p* n.

Cl. n. n. *p* *mp*

Bsn. *fp*

Hn. *p* n.

Hp. *mp* *p*

Pitch Perc.

Perc. 171

Vln. *p*

Vla. pizz. arco

Vc. *mf* *p* n.

176

Fl. *pp* n.

Ob. *p* > n.

Cl. n. *p* *pp*

Bsn. *pp*

Hn. *pp*

Hp. *mp* LH *pp* RH *p*

Pitch Perc.

Perc.

176

Vln. n.

Vla. pizz. *pp*

Vc. pizz. *pp*

A Poem is a Burning City

52

181 M

Fl. *mp*

Ob. n. *p* *mp*

Cl. *pp* n. *mf*

Bsn. n. n.

Hn. 181

Hp. 181 *> pp p* L.V.

Pitch Perc. 181

Perc. 181

Vln. 181 *f*

Vla. arco

Vc. arco n. *mf*

187

Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Pitch Perc.

Perc.

Vin.

Vla.

Vc.

n.

p

pp

Vibraphone

A Poem is a Burning City

54

192

Fl.

Ob.

Cl.

Bsn.

pp

ppp

Hn.

Hp.

Pitch Perc.

pppp

Perc.

Vln.

Vla.

Vc.

Everything is Amazing and Nobody is Happy - Louis. C.K.

for string quintet

Noam Faingold

Notes to the performers

This piece is constructed using many different processes, some not meant to be heard, and some clearly audible. While the piece is written for five players, they must articulate lines grouped by timbre and musical character as though these were distinct instruments. For example, one musical process throughout the piece might involve the ways in which tremolo glissandi harmonics interact between players and sometimes transform into other sounds such as non-tremolo, sul ponticello, non-harmonic, etc. Another 'line' exists between all the horizontal pizzicati, and another between the vertical rhythmic pizzicato gestures. These two pizzicato lines might also interact with one another.

A loose imitative procedure occurs throughout, providing clarity within the work. In the first section, it occurs less noticeably than later. In this section (all the way through rehearsal letter F) any perceived imitation should be brought out to help foreshadow the subsequent large-scale imitative sections.

At rehearsal letter F (second section), a developing, imitative ostinato process occurs between the players. This repetition should be the most clearly heard aspect of this section.

Dynamics are presented in a 'Haydn style,' never occurring less than *pp* and never more than *ff*. *P* and *pp* are extremely quiet dynamics, and *f* and *ff* are extremely loud dynamics. *mp* must be played on the louder side of soft and *mf* on the quieter side of loud.

All sections that have a clear pulse should sound as rhythmic as possible. For example, in rehearsal letter F, sounding quavers within the ensemble should be clearly audible.

All triplets in the piece must be clearly audible throughout.

All glissandi should be audible for their full written value, including artificial harmonic glissandi.

Glissandi are rhythmic gestures when they are short and arhythmic when they are long. Any value larger than a dotted crotchet should be considered long. Bowings/slurs over the short glissandi have been provided to facilitate the rhythm desired by the composer.

Grace notes at the end of a glissando indicate the pitch of arrival, not an actual grace note. The performer should back away from this pitch immediately once arriving at it.

The viola is asked to produce a triple Bartok pizzicato in several instances. The performer may substitute a similar rhythmic gesture if needed, to avoid harming their instrument. This gesture must be loud, percussive and include all of the written notes.

Everything is Amazing and Nobody is Happy - Louis C.K.

Score

Commissioned by Dennis Kim for the Atlantic Music Festival, July 2012

Dedicated to Dennis Kim and Tim Gibbs

Noam Faingold

Lively but delicate; never harsh ♩ = 42

♩ = ♩ throughout

Violin 1: pizz. *sfz*, arco, sul pont. *mp*

Violin 2: *fp*, *fp*

Viola: pizz. *sfz*, (pizz.) *mf*, *p*

Cello: pizz. *sfz*, arco *fp*, *mp*, sul pont. *pp*, pizz.

Double Bass: pizz. *sfz*, *sfz*, *p* < *mf* > *p* < *mf* >

Violin 1: *accel.*, *molto rit.*, *a tempo*, pizz. *pp*, *sfz*, arco

Violin 2: *pp*, *sfz*, *fp*

Viola: *f*, *mf*, *sfz*

Violoncello: *f*, *mp*, *sfz*, arco *fp*

Double Bass: arco sul pont. *p*, *mf*, *p*, pizz. *sfz*

7

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *sfz*

Vc. pizz. *sfz* arco *p* ord. II *p*

D.B. *sfz*



10

rit. *a tempo*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *p* *mf* *pp*

Vc. sul pont. *mp* *pp* ord. *fp*

D.B. pizz. *p* *mp* *p* arco I *p* II pizz. *mf*

13

Vln. 1

→ sul pont. → ord.

II

III

mp *pp* *p*

Vln. 2

fp

Vla.

arco

sul tasto

fp *mp* *p*

Vc.

arco

fp *mp*

D.B.

mp *p* *p* *fp*

I

rit.

16

Vln. 1

III

ord.

fp *p* *fp*

Vln. 2

fp

Vla.

sul pont.

pizz.

pp *fp* *pp* *mf*

Vc.

pizz.

sfz *mf* *p*

D.B.

sul tasto

pizz.

fp *pp* *sfz* *mf* *p*

B

a tempo



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown. The Violin 1 part includes dynamics *p*, *mp*, and *p*. The Violin 2 part includes dynamics *fp*, *f*, *fp*, and *fp*. The Viola (Vla.) part includes dynamics *sfz*, *mf*, *pp*, *mf*, and *pp*, with articulation markings for *arco* and *pizz.*. The Violoncello (Vc.) and Double Bass (D.B.) parts are also shown, with dynamics *p* and *mp* for the Cello and *mp* and *f* for the Double Bass. The score includes performance instructions such as *poco rit.* and *a tempo*, and section markers III, II, and IV. The key signature is one flat, and the time signature changes from 3/4 to 2/4.

Pushing a little more

accel.

26

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pizz. (II)

fp

IV

sul pont.

fp

pizz.

arco

mp

p

mf

ord.

(IV)

p

pizz.

(pizz.)

p

(Musical notation for measures 26-28)

a tempo

C espressivo

29

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mf

pp

p

mp

ord.

sul pont.

f

sfz

mf

pp

pizz. sempre

f

sfz

mf

p

p

(Musical notation for measures 29-31)

poco rit.

→ sul tasto ord.

Vln. 1 *p* *mp*

Vln. 2 (sul pont.) *p* ord. sul pont. *p*

Vla. arco *mf* *p* *mf* *p*

Vc. *mf* *p*

D.B. *p* *mf* *pp*

This musical system covers measures 32 to 34. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 at measure 33. Measure 32 starts with a treble clef and a key signature change to one flat. Dynamics include piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano-piano (*pp*). Performance instructions include 'sul tasto' (on the keys), 'ord.' (ordinario), 'sul pont.' (sul ponticello), and 'arco' (arco). Measure 34 ends with a repeat sign.

a tempo

ord. 0

Vln. 1 sul tasto *mp* *p*

Vln. 2 ord. *pp* sul tasto *mf* sul pont. pizz. *p*

Vla. *mp* pizz. *p*

Vc. *p* *fp* 3

D.B. pizz. *mp* *p* *mf* arco 3

This musical system covers measures 35 to 37. It features the same five staves as the previous system. The key signature has one flat. The time signature changes from 3/4 to 2/4 at measure 36. Measure 35 starts with a treble clef and a key signature change to one flat. Dynamics include piano-piano (*pp*), mezzo-forte (*mf*), piano (*p*), fortissimo-piano (*fp*), mezzo-piano (*mp*), and mezzo-forte (*mf*). Performance instructions include 'sul tasto', 'ord.' (ordinario), 'sul pont.' (sul ponticello), 'pizz.' (pizzicato), and 'arco' (arco). Measure 37 ends with a repeat sign.

→ sul pont. **E** III → ord. sul pont.

Vln. 1 38 0 *mp* *p* *fp*

Vln. 2 arco *p* *mp* *p* *mp* *p*

Vla. arco III pizz. arco

Vc. arco

D.B. III *p* *mp*

Violin 1: *mp*, *ord.*, *sul pont.*, *pp*, *sf*, *ord. I*

Violin 2: *< mf*, *mf*

Viola: *pp*, *sul pont.*

Violoncello: *pp*

Double Bass: *pp*, *fp*, *fp*

44

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p *fp* *mp*

p *mp*

mp *mf* *p*

mp

sul tasto

47

accel.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

fp *p* *mf* *mp*

p *mf* *mp*

p *mf* *mp*

mf *f* *mf*

pp *p* *mf*

pizz. arco

pizz. arco

rit.

50

Vln. 1 *p*

Vln. 2

Vla. *p*

Vc. *p*

D.B. *f* 3 *p*



**Adagio, restrained but always rhythmic
and building little by little** ♩ = 52

F

53

Vln. 1 *p* *mf* *pp* *pp*

Vln. 2 *pizz.* *sfz* *arco* *pp* *p* *mf* *p* *< >*

Vla. *pizz.* *sfz* *arco* *p* *mf* *p*

Vc. *pizz.* *sfz*

D.B. *pizz.* *sfz* *arco* *p* *< >* *p*

56

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf *p* *p* *mf* *pp*

pp *p* *mf* *p*

mf *p* *(p)* *mf* *p*

mp *mf* *pp*

IV (III)

59

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp *pp* *mf* *p* *p*

espress.

mf *pp* *p*

mf *p* *pp*

sul pont. *pizz.*

sf p *mf* *p*

pizz. *arco*

mp *mp*

62

Vln. 1

mf *pp* *espress.*

Vln. 2

mf *p* *mf*

Vla.

mf *p* *p*

Vc.

mf *p* *mf* *p*

D.B.

pp *mf* *f* *mp*

sul pont. ord.

arco

sul pont.

pizz. arco

6

[illegible]

musical score for measures 66-71, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The score includes various dynamics and articulations.

Measures 66-71:

- Vln. 1:** *p* (measures 66-67), *pp* (measures 70-71). Includes *sul pont.* and *ord.* markings.
- Vln. 2:** *mf* (measure 66), *pp* (measure 67), *mf* (measures 68-69), *p* (measure 70), *mf* (measure 71). Includes *pizz.* and *espress.* markings.
- Vla.:** *mf* (measures 66-67), *p* (measure 68), *p* (measures 69-70), *mf* (measure 71). Includes *pizz.* and *arco espress.* markings.
- Vc.:** *sub p* (measures 66-67), *mf* (measures 68-69), *p* (measure 70), *mf* (measure 71). Includes *pizz.* markings.
- D.B.:** *pp* (measures 66-67), *mf* (measures 68-69), *p* (measure 70), *f* (measure 71), *mp* (measure 71). Includes *arco* marking.

musical score for measures 68-73, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The score includes various dynamics and articulations.

Measures 68-73:

- Vln. 1:** *mf* (measure 68), *p* (measures 69-70), *mf* (measure 71), *mp* (measures 72-73), *pp* (measures 74-75). Includes *pizz.* and *non vib. arco* markings.
- Vln. 2:** *p* (measures 68-69), *mf* (measures 70-71), *p* (measures 72-73). Includes *espress.* marking.
- Vla.:** *f* (measures 68-69), *p* (measures 70-71), *mf* (measures 72-73), *f* (measures 74-75). Includes *pizz.* and *arco* markings.
- Vc.:** *mf* (measures 68-69), *p* (measures 70-71), *mf* (measures 72-73), *f* (measures 74-75). Includes *arco* marking.
- D.B.:** *pizz.* (measures 68-69), *sfz* (measure 69), *mf* (measures 70-71), *p* (measures 72-73), *mf* (measures 74-75), *f* (measures 76-77). Includes *arco ord.* marking.

G

70

Vln. 1 *f* *sempre piu. f* 3

Vln. 2

Vla. *f* 3

Vc. *f* 3

D.B.

72

Vln. 1 *meno* *p* *non vib.* → *molto vib.* *f* 3

Vln. 2 *f* 3 *non vib.* → *molto vib.* *p* *mf* *sf* 3

Vla. *fp* *mp* *p*

Vc. *p* 3 *mf* *p* *fp*

D.B. *sempre f e sost.*

75

Vln. 1

non vib. → molto vib.

sub *p*

fp

Vln. 2

0

non vib. → molto vib.

f *mf*

Vla.

fp *mf*

Vc.

mp *p* *f* *f*

D.B.

pizz.

mf *pp* *f* *mp*

arco

78

Vln. 1

f *mf*

Vln. 2

f *mf*

Vla.

f

Vc.

f *mf* *f*

D.B.

f *mf* *f*

molto espressivo

80

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf *f* *f* *sf*

3 3 3 3 3 3 3 3

83

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

rit. *p* *fp* *f* *fp* *sempre f e sost.* *fp*

4/4 4/4 4/4 4/4 4/4

a tempo

87

sul pont.

Vln. 1 *fp*

Vln. 2 *I* *<>*

Vla. *pp* *pp* *pizz.* *sfz* *mf* *arco* *p*

Vc. *pp* *pp* *f* *mp* *pizz.* *sfz* *mf*

D.B. *f* *mp* *pizz.* *sfz*

91

Vln. 1

Vln. 2 *(p)* *III* *II* *(III)* *mp* *pp*

Vla. *p* *mp* *p*

Vc. *arco* *p* *f*

D.B. *p* *f*

Adagio Tranquilo; but slightly agitated

below the surface ♩ = 34

H

95

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

fp

sub pp

p

mp

pp

p

sul pont.

sul tasto

100

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pp

sul tasto

I Quietly pulsing (♩ = 72)

105

Vln. 1

p

sul tasto

Vln. 2

pp

Vla.

p

Vc.

ord. I

p

ord. II

D.B.

p



109

Vln. 1

pp

Vln. 2

Vla.

Vc.

D.B.

117

Vln. 1

mp *pp* *f*

Vln. 2

f

Vla.

f

Vc.

mp *p* *f*

D.B.

double stops, as much as possible

f

Suite

for solo violin

Noam Faingold

The *Suite* for solo violin is a large-scale narrative split into three discrete pieces. Each piece can be played by itself, but thematic development occurs over the course of the arch of the whole piece. Thematic development runs across the pieces, but the character of each one was written with the playing styles of each violinist to which the section is dedicated, in mind.

1. For Kinga Augustyn (b. 1)
2. For Eugene Feygelson (b. 87)
3. For Josh Henderson (b. 162)

Duration: approximately 17'

Notes to the performer

The performer should adhere as best as possible to the written note lengths and tempos indicated. Within reason, rubato may be added. Sections indicated as rhythmically strict should be kept so and durations of harmonics may be adjusted in order to allow them to speak clearly.

Except when otherwise indicated, the correct phrasing is the one that the player feels is most comfortable considering the directions given. The harmony and gestures in this piece were conceived largely around open strings. The player is encouraged to use open strings whenever possible to create greater facility in these sections. Some large leaps may create difficulties in phrasing. When this occurs, the phrases should be played in such a way as to make the passage sound confident.

Some double stops ask for two harmonics to be played simultaneously.

Sometimes staccato and tenuto marks occur at the ends of long note values. This is to signify that under no circumstance should a note value end prior to the note over which the mark occurs.

Some bars in the second movement asks for a vibrato that gets wider as the note continues.

The best possible page turns were considered by the composer. In some sections 3-4 pages exist without a good page turn. The performer should photocopy these sections and tape them to the score as desired. Marks such as breath marks/pauses, fermatas, and caesuras allow for the time as necessary to turn the page. Pages should be turned as quickly as possible in these situations.

Suite

1. (For Kinga Augustyn)

Noam Faingold

**Allegro, never harsh;
almost always delicate.** ♩ = c. 48

**Almost mechanical
(never harsh ♩ = 48)**

accel.

Violin

mf *p* *mf*

accel. *rit.* *a tempo*

VI.

VI.

espress. *reserved*

mf *p*

VI.

11

p

VI. *espress. meno*

14 *f*

3

VI. *cold* *accel. poco a poco*

17 *mf* *p* *mf* *p* *mf* *mp*

3

(*accel.*) → **Double Time** ♩ = c 96

VI. *f* *mp* *sul pont.*

19

Tempo I ♩ = c 48

fierce, biting, interrupting (as fast as possible)

VI. *p* *f*

23

0

Tempo I

rit.

VI. *p*

26

1. *sul pont. ord.*

Tempo I

rit.

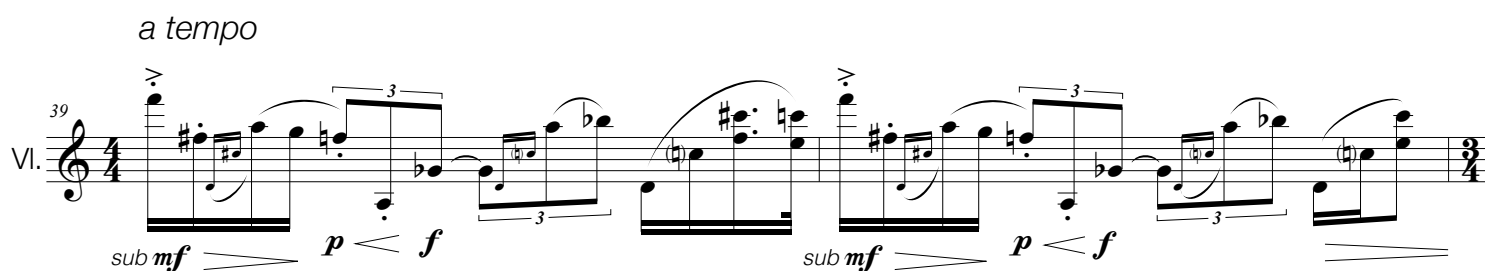
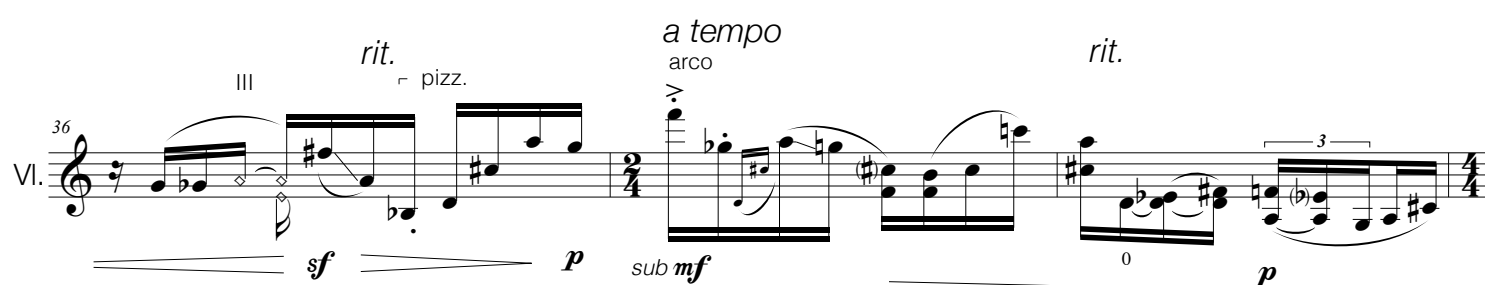
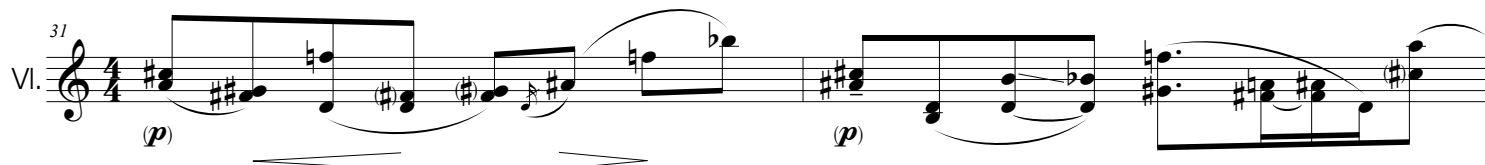
a tempo

VI. *p*

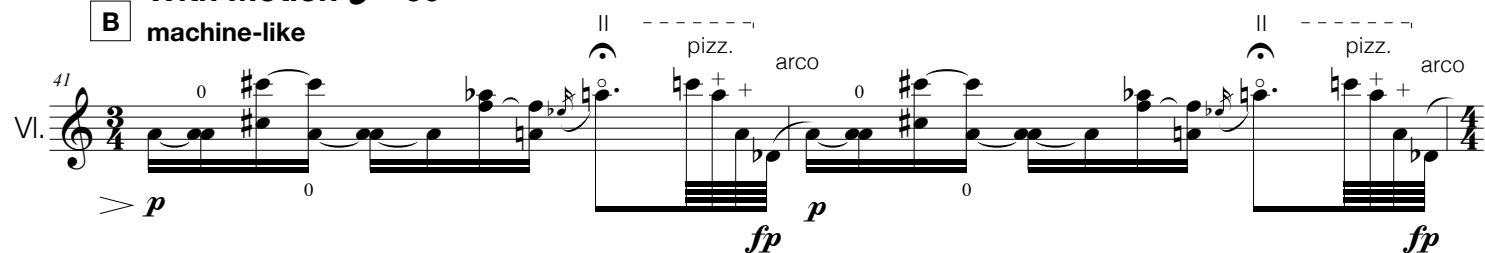
28

2.

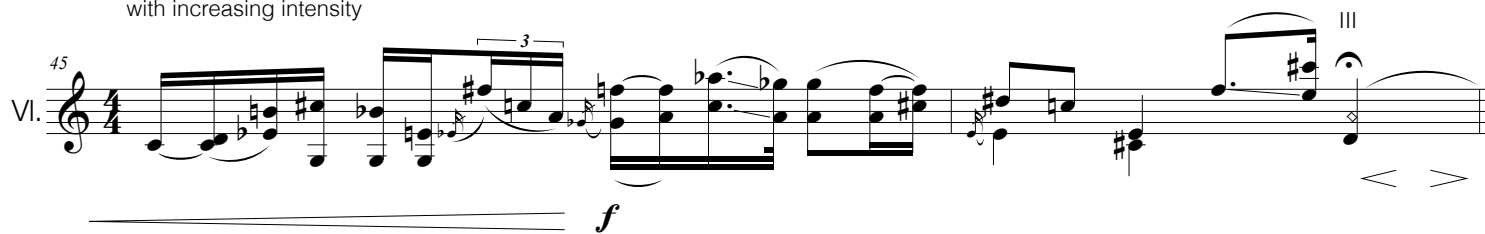
A contemplative *accel.* *rit.* *a tempo*



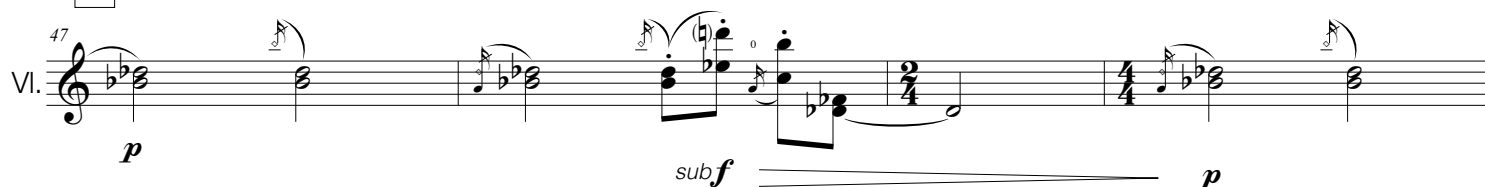
B With Motion ♩ = 60
machine-like



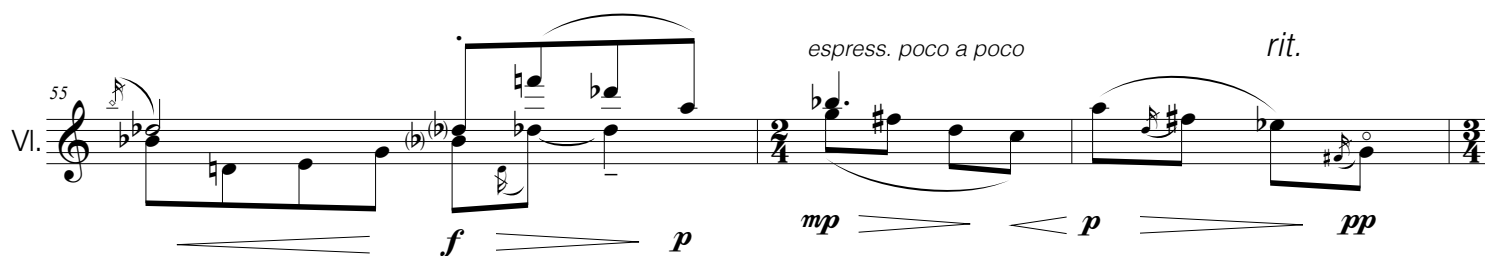
with increasing intensity

VI. 

C contemplative but mechanical

VI. 

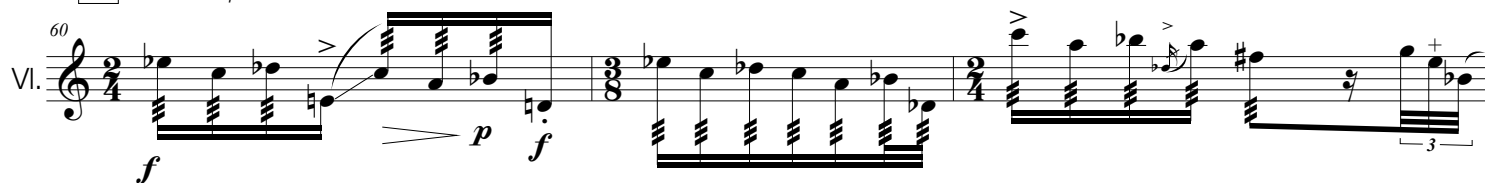
VI. 

VI. 

a tempo

VI. 

D molto espress.

VI. 

VI. *a tempo*
sul pont. *pizz.* *arco (ord.)*
sfz sfz sfz sfz sfz sfz *ff*

VI. *fp* *pizz.* *arco* *L.V.* *f*

VI. *sfz* *pp* *sfz* *p* *rubato*

VI. *a tempo* *fp* *L.V.* *f* *sub p* *L.V.*

VI. *overlap G# harm. with open A (entering niente) if possible*

VI. *accel.* *rit.* *sul pont.* *a tempo* *accel.* *rit.* *sul pont.* *p* *pp* *n.*

2. (For Eugene Feygelson)

delicate
a tempo

F

VI. 87 pizz. L.V. (pizz.) L.V. arco

pp *p*

VI. 91 (arco) ever widening vibrato → sul pont.

sfz *p*

VI. 94 *fp* *pp* L.V.

VI. 96 mechanical delicate

mf *fp* sweetly (still sul tasto)

VI. 99 *sf* *p*

rubato (as needed) *a tempo* *sweet again*

(III) *more forceful*

VI. 101 *fp* *mp* *p* *mf* *p*

103 *mp* *f* *sub p* *pizz.*

106 *arco* *L.V.* *sul pont.* *f* *p* *ord. IV* *III IV*

109 *fp* *f sub p*

113 *f* *p* *p sempre (sul A)*

115 *gliss. sul D* *p* *f* *sf* *pp*

Detailed description of the musical score: The score is for Violin VI, measures 101 to 115. Measure 101 starts with a *fp* dynamic and a *rubato (as needed)* instruction. It features a series of eighth and sixteenth notes with slurs and accents. Measure 102 continues with *mp*, *p*, and *mf* dynamics, including a triplet of eighth notes. Measure 103 begins with *mp*, followed by a *f* dynamic and a triplet of eighth notes, then *sub p* and a *pizz.* instruction. Measure 104 has *f* and *sub p* dynamics. Measure 105 includes a *f* dynamic and a box labeled 'ord. IV'. Measure 106 starts with *arco*, *L.V.*, and *sul pont.* instructions, with *f* and *p* dynamics. Measure 107 has a *p* dynamic. Measure 108 features a *f* dynamic and a *sub p* dynamic. Measure 109 begins with a *fp* dynamic. Measure 110 has a *f* dynamic and a *sub p* dynamic. Measure 111 includes a *f* dynamic and a *p* dynamic. Measure 112 has a *f* dynamic and a *p* dynamic. Measure 113 starts with a *f* dynamic and a *p* dynamic, followed by *p sempre (sul A)*. Measure 114 has a *f* dynamic and a *p* dynamic. Measure 115 begins with a *gliss. sul D* instruction, followed by *p*, *f*, *sf*, and *pp* dynamics.

VI. 118 *fp* *sf* **H** softly, never harsh, vib. if desired

VI. 122 3 III

VI. 124 3

VI. 127 n. *f* *p*

VI. 130 rit. accel. *f* *sfz* *ff* a tempo sul pont.

I ord.

133

VI. *ff*

mechanical

136

VI. *mf* *p* *f*

J chorale-like, flautando

139

VI. *p*

rhythmic, aggressive

sul pont.

142

VI. *f*

L.V.

chorale-like

145

VI. *p*

VI. 148 *mf* *p*

VI. 150 *p*

VI. 153 *rit.* *chorale-like* *a tempo* *ord.* *p*

VI. 155 *p*

VI. 158 *fp* *f_{sub} p*

3. (For Josh Henderson)

Relaxed, mechanical

pizz. (LV all notes possible)

arco (saltando)₀

VI. 162 *p*

165 pizz. arco (still mechanical) *rit.* *p* *mf* *p*

168 *a tempo* pizz. arco III

170 *sub p*

174 *mf* *p* **L**

The musical score for Violin VI spans measures 162 to 174. It begins with a pizzicato section (measures 162-164) marked *p*, featuring slurs and ties. This transitions into an arco section (measures 165-167) marked *arco (still mechanical)* and *rit.*, with dynamics *p*, *mf*, and *p*. Measure 168 is marked *a tempo* and includes a pizzicato section. The score continues with an arco section (measures 169-171) marked *arco* and *III*, and a section (measures 172-173) marked *sub p*. The final measure (174) is marked *mf* and *p*, and includes a box labeled **L**.

VI. *accel.* *rit.* *a tempo* *rit.*

177

VI. *a tempo*

180

VI. *accel.* *rit.*

182

VI. *accel.* *a tempo*
sul A

185

VI. *sf* *sf* *p* *f* *p*

188

misterioso (still mechanical)

VI. 191 pizz. accel. *pp*

VI. arco *a tempo* *p* *mf* *p*

VI. 193 *rit.*

VI. 195 arco *accel. poco a poco* *a tempo*

VI. 197 *sim.* *sul tasto, sempre* *f*

VI. *200*

> p

The musical score for Violin VI, measures 200-202, is written in 3/8 time. The key signature has two flats (B-flat and E-flat). The score consists of a single staff. The melody begins with a trill on B-flat in measure 200, followed by a trill on E-flat in measure 201, and then a trill on B-flat in measure 202. The bass line consists of sustained notes: B-flat in measure 200, E-flat in measure 201, and B-flat in measure 202. The dynamic marking is *> p* (piano) at the beginning of measure 200.

VI. *tr* *ord.* *III* *tr* *s.t.*

203

3/8 4/4 2/4 4/4 3/4


207

VI. *pp* *p* *f* *p*

< > *< >*

N Serene, becoming jagged again
(sul tasto becoming ord.)

The musical score for Violin I, measures 207-216, is presented on a single staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins with a measure containing a whole note chord (B-flat and D) with a fermata, marked *pp*. This is followed by two measures of rests, each marked with a *< >* symbol. The third measure starts with a half note (B-flat), marked *p*. The fourth measure contains a half note (D). The fifth measure has a half note (B-flat) with a fermata, marked *p*. The sixth measure is a half note (D). The seventh measure is a half note (B-flat) with a fermata, marked *f*. The eighth measure is a half note (D). The ninth measure is a half note (B-flat) with a fermata, marked *p*. The tenth measure is a half note (D). The eleventh measure is a half note (B-flat) with a fermata, marked *p*. The twelfth measure is a half note (D). The thirteenth measure is a half note (B-flat) with a fermata, marked *p*. The fourteenth measure is a half note (D). The fifteenth measure is a half note (B-flat) with a fermata, marked *p*. The sixteenth measure is a half note (D). The score ends with a double bar line.

VI. 

212

VI.

p

mf

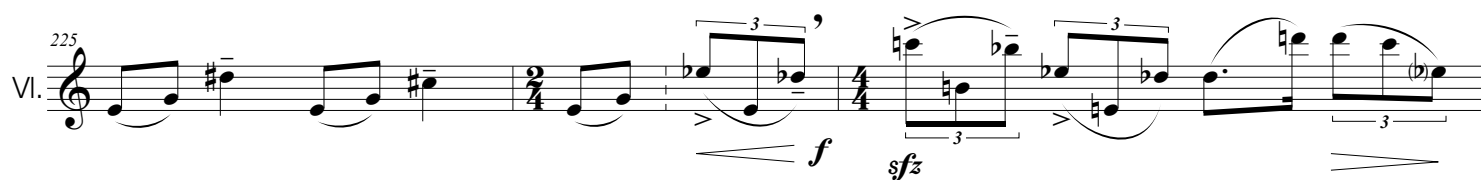
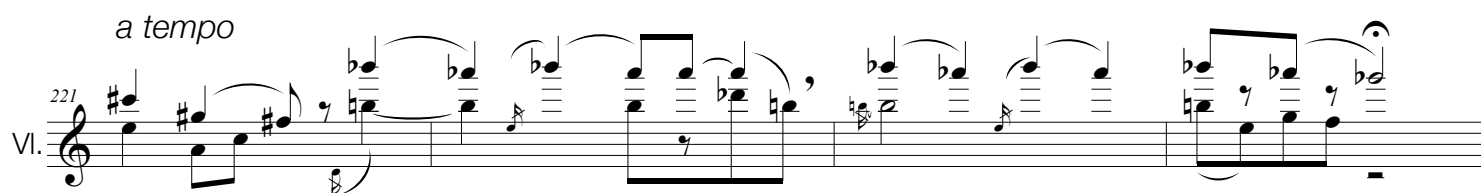
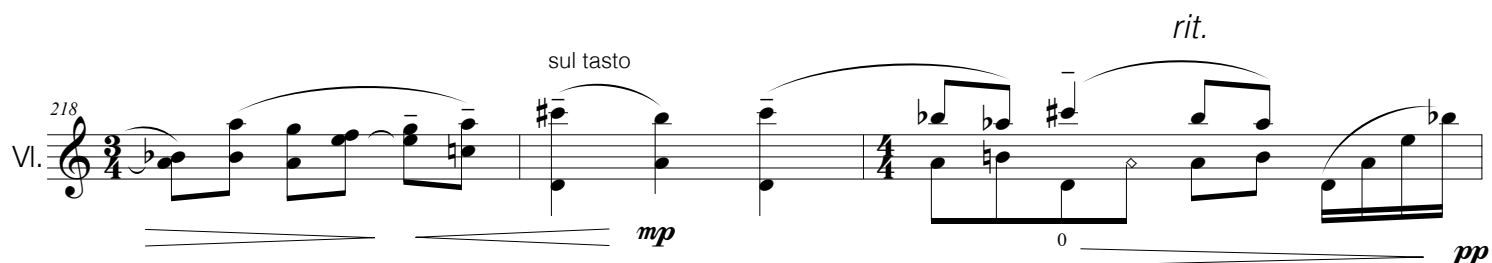
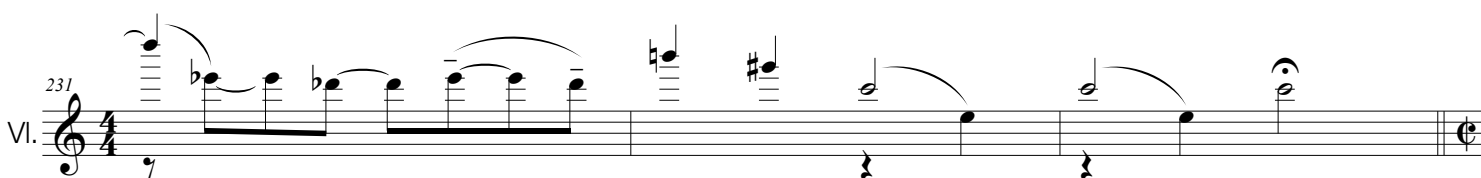
p

rit.

O *a tempo*
misterioso (still mechanical)
delicate

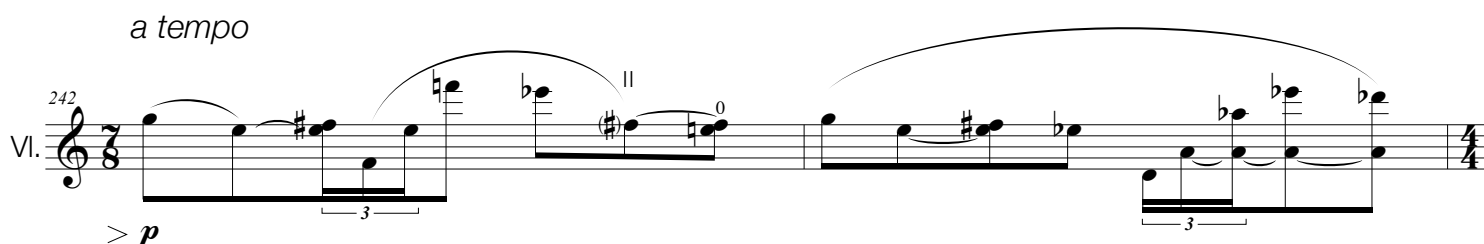
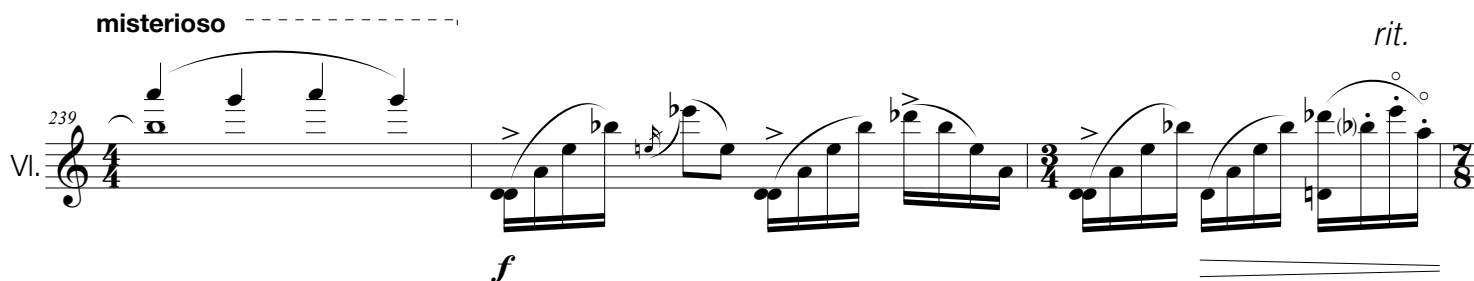
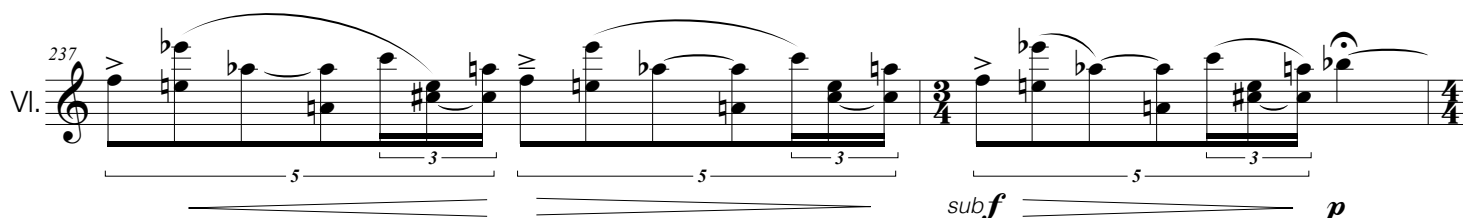
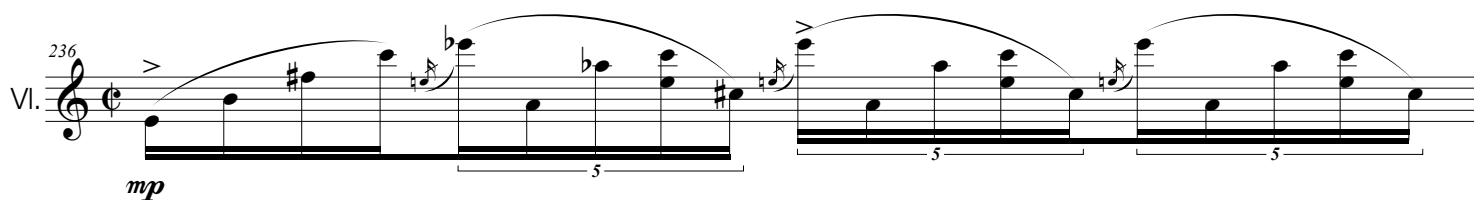
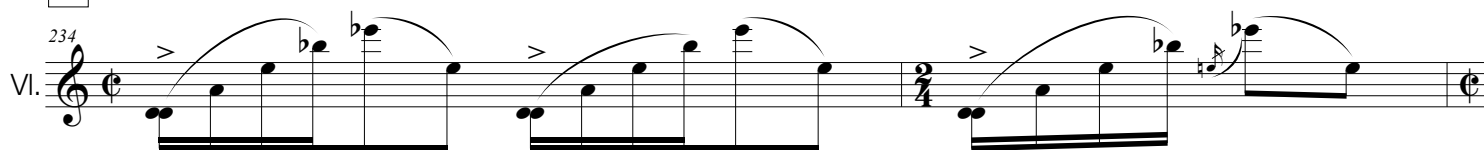
sempre p

vib. poco a poco

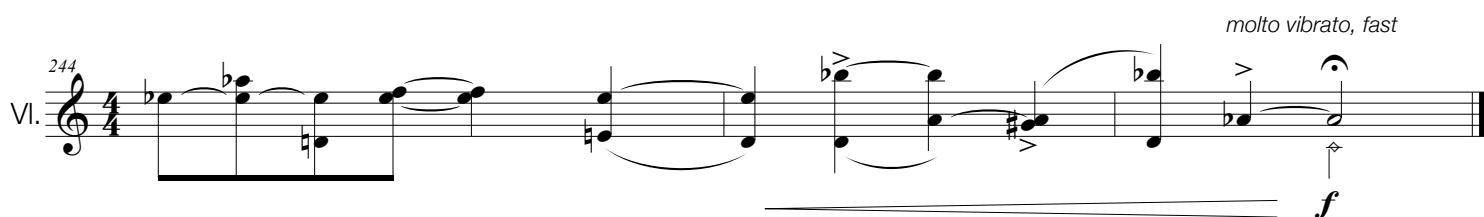
flautando, molto vibrato,
slow and very quiet

A little slower, half-time breakdown feel,
stomping on the downbeats if desired

P



digging in



Lullaby

for double bass and orchestra

Noam Faingold

Instrumentation

2 Flutes

Oboe

2 Clarinets in Bb, Second Clarinet doubling Bass Clarinet in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Percussion 1: Glockenspiel, Ride Cymbal

Percussion 2: Vibraphone, Bass Drum

Harp

Piano

Solo Double Bass

Strings*

*Minimum of three players per section

Duration: approximately 20'

Performance instructions

All treble clef harmonics in the double bass part are written at sounding pitch.

Notes to the performers

The *Lullaby* for double bass and orchestra was written for double bassist Kurt Muroki, and is dedicated to the memory of Louisa Womack, who took her own life in 2012 after struggling with depression. Louisa was an outstanding double bass student of Kurt. We met at his bass studio at the Bowdoin International Music Festival, where I was also studying composition, and performed together in the bass section of the festival orchestra.

Soon after her death, another summer festival, where Louisa had been a student, the Perlman Music Program, decided to create a scholarship in her memory. When I mentioned to Kurt that I wished to donate to the scholarship, he suggested that I write a piece for him instead and dedicate it to her; this was the genesis of *Lullaby*.

Several compositional decisions indirectly reflect Louisa's life, such as the fact that the soloist has several duets with the leader of the double bass section. At the Perlman Music Program, Louisa had studied double bass with Kurt's wife, Rachel Calin. The duets were to provide dramatic interaction between Kurt and Rachel, while tackling certain challenges regarding the double bass' ability to project in a concerto.

More general considerations regarding how a solo double bass could project in a concerto context led to the decision to pair the soloist with a small accompanying ensemble consisting of piano, percussion, and harp. Thus the possibility arises not only for the soloist to engage dramatically with the smaller ensemble, but also, since some of its members have the ability to cut through a loud orchestra (such as the piano and glockenspiel), the soloist could be embedded within this small ensemble in order to support the projection of the textural layer at some of the louder dramatic moments.

The inclusion of this accompanying ensemble also relates to the conception of the *Lullaby* as a sort of 'sonata for double bass and piano' with orchestra. In the sense that the 'sonata' narrative treats the conversation between the double bass and the accompaniment voices as a single inextricable entity, this piece is not a double concerto.

In addition, the harp and percussion (mainly vibraphone and glockenspiel), function as 'extensions' of the piano part. The transparent sonorities of the harp and vibraphone, and the glockenspiel's ability to cut through a large ensemble allow the accompaniment part to play almost continuously against the soloist.

Lullaby

Transposing Score

written for Kurt Muroki
in memory of Louisa Womack

Noam Faingold

Slow, sentimental ♩ = 54

poco rit. a tempo

rit.

a tempo

Flute 1 2

Oboe

Clarinet in Bb 1 2

Bass Clarinet in Bb

Bassoon 1 2

Horn in F 1 2

Trumpet in C 1 2

Trombone 1 2

Glockenspiel

Vibraphone

Unpitched Percussion

Harp

Piano

Detailed description: This block contains the first system of the musical score, featuring 14 staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) parts are mostly silent in this section. The Glockenspiel, Vibraphone, and Unpitched Percussion provide rhythmic accompaniment. The Harp and Piano have more active parts, with dynamic markings such as *mf*, *p*, *mp*, *pp*, and *fp*. The score includes first and second endings for several instruments, indicated by '1.' and '2.'.

Slow, sentimental ♩ = 54

poco rit. a tempo

rit.

a tempo

Solo Bass

Violin I

Violin II

Violas

Cello

Contrabasses

Detailed description: This block contains the second system of the musical score, featuring 6 staves for string instruments. The Solo Bass, Violin I, Violin II, Violas, Cello, and Contrabasses all have active parts. The score includes dynamic markings such as *mf*, *fp*, *pp*, *p*, and *mp*. The string parts are written in a way that suggests a lullaby-like quality, with long, flowing lines.

A *poco accel. poco rit. a tempo* **B** *poco rit.*

Fl. 1 2 *fp*

Ob.

B♭ Cl. 1 2 *pp*

B. Cl. in B♭

Bsn. 1 2 *pp* *p* *pp*

Hr. 1 2 (2) *pp*

C Tpt. 1 2

Tbn. 1 2

Glk.

Vib. L.V. *p* *pp*

Perc. *pp*

Hp. *p* *pp* *mp* *p* *mp* *pp* *mf* *pp*

Pno. *mp* *pp* *mf* *pp* *p* *mp* *pp*

A *poco accel. poco rit. a tempo* **B** *poco rit.*

S.Cb. *mf* *mp* *< mf >*

Vln. I *fp*

Vln. II *p*

Vla. *poco* *p* *pp*

Vc. *pp* *Div.*

Cb.

a tempo C

Fl. 1 2 *p* *fp*

Ob. *p*

B♭ Cl. 1 2

B. Cl. in B♭

Bsn. 1 2 *pp* *p*

Hrn. 1 2 2. *pp*

C Tpt. 1 2

Tbn. 1 2

Glk.

Vib. *p* *pp*

Perc.

Hp. *p* *mf*

Pno. *p* *mf* *p* *p* *pp* *mp* *mf*

a tempo C C1

S.Cb. *mp* *p* *p* *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

[illegible]

Score page 9, featuring measures 26 through 31. The score is divided into two systems, each marked with a rehearsal cue (D and E).

System 1 (Measures 26-31):

- FL. 1 2:** Flute 1 and 2. Measure 26 starts with a *p* dynamic. Measure 31 ends with a *ppp* dynamic.
- Ob.** Oboe. Measure 26 starts with a *p* dynamic.
- B♭ Cl. 1 2:** Bass Clarinet 1 and 2. Measure 26 starts with a *p* dynamic.
- B. Cl. in Bb** Bass Clarinet in Bb. Measure 26 starts with a *p* dynamic.
- Bsn. 1 2:** Bassoon 1 and 2. Measure 26 starts with a *p* dynamic.
- Hrn. 1 2:** Horn 1 and 2. Measure 26 starts with a *p* dynamic.
- C Tpt. 1 2:** Cornet 1 and 2. Measure 26 starts with a *p* dynamic.
- Tbn. 1 2:** Trombone 1 and 2. Measure 26 starts with a *p* dynamic.
- Glk.** Glockenspiel. Measure 26 starts with a *p* dynamic.
- Vib.** Vibraphone. Measure 26 starts with a *p* dynamic.
- Perc.** Percussion. Measure 26 starts with a *p* dynamic.
- Hp.** Harp. Measure 26 starts with a *p* dynamic.
- Pno.** Piano. Measure 26 starts with a *p* dynamic. Measure 31 ends with a *pp* dynamic.

System 2 (Measures 26-31):

- S.Cb.** Saxophone Contrabasso. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.
- Vin. I** Violin I. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.
- Vin. II** Violin II. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.
- Vla.** Viola. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.
- Vc.** Violoncello. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.
- Cb.** Contrabasso. Measure 26 starts with a *pp* dynamic. Measure 31 ends with a *pp* dynamic.

Rehearsal cues **D** and **E** are marked above the first and last measures of each system, respectively.

This page of the musical score contains the following instruments and parts:

- Fl. 1
- Ob.
- Bs. Cl. 1
- B. Cl. in Bb
- Bsn. 1
- Hn. 1
- C Tpt. 1
- Tbn. 1
- Glk.
- Vib.
- Perc.
- Hp.
- Pno.
- S.Cb.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various dynamic markings and articulation marks:

- pp* (pianissimo)
- p* (piano)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- Accents (>)
- Slurs
- Articulation marks (e.g., < , >)

[illegible]

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 1, Ob., B. Cl. 1, B. Cl. in Bb, Bsn. 1, Hn. 1, C. Tpt. 1, Tbn. 1, Glk., Vib., Perc., Hp., Pno., S. Cb., Vin. I, Vin. II, Vla., Vc., and Cb. The score includes dynamic markings such as *p*, *pp*, *mp*, *mf*, *f*, and *ppp*. There are also performance instructions like "rit." (ritardando) and "a tempo". The score is divided into measures, with some measures containing multiple staves for different instruments. The overall layout is typical of a professional musical score, with clear notation and a structured layout.

G

Con brio ♩ = 72**H** *accel.* *a tempo* *accel.**a tempo*

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl. in Bb

Bsn. 1
2

Hrn. 1
2

C Tpt. 1
2

Tbn. 1
2

Glk.

Vib.

Perc.

Hp.

Pno.

f *a 2* *1. ord.* *a 2* *slagger breathing* *heavy, brassy* *p*

Con brio ♩ = 72**H** *accel.* *a tempo* *accel.**a tempo*

S.Cb.

Vin. I

Vin. II

Vla.

Vc.

Cb.

ff possible *f* *f* *f*

I Tempo I = 54

Fl. 1 2 J $\triangleleft p \triangleright$
 Ob.
 B. Cl. 1 2 1. pp $\triangleleft p \triangleright pp$
 B. Cl. in Bb
 Bsn. 1 2
 Hn. 1 2
 C Tpt. 1 2
 Tbn. 1 2
 Glk.
 Vib. trallata p
 Perc. p mp pp
 Hp. mp p
 Pno. sempre p pp p sfz sfz sfz
 S. Ob. J $f \triangleright mf$ pizz. arco
 Vin. I tutti pizz. arco mp pizz. p
 Vin. II tutti pizz. arco pizz.
 Vla. tutti (mute off) pizz. p p
 Vc. pizz. arco p pizz. arco
 Cb. p $\triangleleft mp \triangleright pp$ p tutti solo

K

L

Fl. 1 2 *f* *mf*

Ob. *mf*

B♭ Cl. 1 2 *mf* *p* *mf* *p* *f* *abrasive*

B. Cl. in B♭ *f* *mf* *p* *sempre f* *mf* *p*

Bsn. 1 2 *mf* *a 2* *mf*

Hr. 1 2 *mf*

C Tpt. 1 2 *mf* *p* *mf*

Tbn. 1 2 *mf* *p*

Glk.

Vib. *hard mallet, non sus.* *f*

Perc.

Hp. *f*

Pno. *f* *mp* *mf* *p* *mf* *f* *mf* *f* *mf*

L

S.Cb. *arco* *f*

Vin. I *det.*

Vin. II *arco* *det.*

Vla.

Vc. *det.* *f*

Cb. *arco* *det.* *f*

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl. in B♭

Bsn. 1
2

Hn. 1
2

C Tpt. 1
2

Tbn. 1
2

Glk.

Vib.

Perc.

Hp.

Pno.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hold down every key

medium/soft mallets

detaché

M

Fl. 1 2 *mf*

Ob.

B♭ Cl. 1 2

B. Cl. in B♭ *f* *p*

Bsn. 1 2

Hrn. 1 2 *p > pp p > pp p > pp*

C Tpt. 1 2 *p* *mf* *pp*

Tbn. 1 2 *f*

Glk. *sfz*

Vib. *sfz* pedal as needed

Perc.

Hp. *sfz*

Pno. *mp* *f*

M

S.Cb. *f* *sfz* *fp < fp < fp < mp < p* *mf*

Vln. I *pizz.* *p* *arco*

Vln. II *pizz.* *p* *arco*

Vla. *ppp* *f*

Vc. *f* *pp* *fp* *f*

Cb. *f* *pp* *fp* *f*

[illegible]

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 1, 2; Ob.; B♭ Cl. 1, 2; B. Cl. in B♭; Bsn. 1, 2; Hn. 1, 2; C Tpt. 1, 2; Tbn. 1, 2; Glk.; Vib.; Perc.; Hp.; Pno.; S.Cb.; Vin. I; Vin. II; Vla.; Vc.; and Cb. The score includes dynamic markings such as *p*, *f*, *mf*, *mp*, *ff*, and *sub pp*. There are also tempo markings like *accel.* and *Con brio*. A rehearsal mark 'N' is present. The score is for measures 96 to 100. The key signature is one flat (B♭). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

a tempo *accel.* *a tempo* **Tempo I** ♩ = 54

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl. in B♭

Bsn. 1
2

Hn. 1
2

C Tpt. 1
2

Tbn. 1
2

Glk.

Vib.

Perc.

Hp.

Pho.

a tempo *accel.* *a tempo* **Tempo I** ♩ = 54

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score contains the following instruments and parts:

- Fl. 1 & 2:** Flute parts with dynamic markings *f* and *ff*.
- Ob.:** Oboe part with dynamic markings *f* and *ff*.
- B. Cl. 1 & 2:** Bass Clarinet parts with dynamic markings *f* and *ff*.
- B. Cl. in Bb:** Bass Clarinet in B-flat part with dynamic markings *ff* and *pp*.
- Bsn. 1 & 2:** Bassoon parts with dynamic markings *f* and *p*.
- Hn. 1 & 2:** Horn parts with dynamic markings *fp* and *f*.
- C Tpt. 1 & 2:** Cornet parts with dynamic markings *fp* and *f*.
- Tbn. 1 & 2:** Trombone parts with dynamic markings *f* and *fp*.
- Glk.:** Glockenspiel part.
- Vib.:** Vibraphone part with dynamic marking *p*.
- Perc.:** Percussion part.
- Hp.:** Harp part with dynamic marking *mf* and the instruction "overlapping L.V.".
- Pno.:** Piano part.
- S.Cb.:** Solo Cello part with dynamic markings *ff* and *mp*, and the instruction "espress.".
- Vln. I:** Violin I part with dynamic markings *p* and *ff*, and the instruction "sul E".
- Vln. II:** Violin II part with dynamic markings *ff* and *ff*.
- Vla.:** Viola part with dynamic markings *fp* and *ff*.
- Vc.:** Violoncello part with dynamic markings *ff* and *p*, and the instruction "non div.".
- Cb.:** Contrabass part with dynamic markings *p* and *sub ff*, and the instruction "sul G".

O

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Fl. 1

Ob.

B. Cl. 1

B. Cl. in Bb

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

Glk.

Vib.

Perc.

Hp.

Pho.

S.Cb.

Vin. I

Vin. II

Vla.

Vc.

Cb.

pp

p

overlapping

p

mf

p

mp

p

mp

pp

p

pizz. tutti

p

pizz. tutti

p

pizz.

arco

pizz.

arco

tutti

p

p < mp > p

mp > p

mp > p

poco rit. *mp* *pp* *a tempo* *rit.* *a tempo* **P**

Fl. 1 2 *mp* *fp*

Ob. 1. 2 *p* *pp*

B♭ Cl. 1 2 *pp*

B. Cl. in B♭ 2 *pp*

Bsn. 1 2 *pp*

Hr. 1 2

C Tpt. 1 2

Tbn. 1 2

Glk. *p*

Vib. *p*

Perc. *p*

Hp. *p* *pp* *mp* *mp* *p*

Pno. *p* *mp* *p* *mp* *p*

poco rit. *a tempo* *rit.* *a tempo* **P**

S.Cb. *arco* *fp* *arco* *pp* *p* *mp*

Vln. I *arco* *fp* *arco* *pp* *p* *mp*

Vln. II *arco* *pp* *mp* *pp* *p* *mp*

Vla. *arco* *pp* *mp* *pp* *p* *mp*

Vc. *pp* *mp* *pp*

Cb. *pp*

poco accel. *poco rit.* **a** *a tempo* *poco rit.* *a tempo* *poco rit.*

Fl. 1 2 *fp*

Ob. *p* *pp*

B♭ Cl. 1 2

B. Cl. in B♭ *pp* *mf* *pp* *pp* *1.*

Bsn. 1 2 *pp* *p* *pp* *almost too loud*

Hr. 1 2

C Tpt. 1 2

Tbn. 1 2

Glk.

Vib. *pp*

Perc.

Hp. *mp* *p* *mp* *pp* *mf* *pp* *mf*

Pno. *mf* *p* *pp* *mf* *p < mp >* *p*

S.Cb. *p* *mf* *pp*

Vln. I *fp*

Vln. II *p*

Vla. *p*

Vc. *mf* *p*

Cb. *p*

a tempo **R** **S**

Fl. 1 2 *p*

Ob. *p*

B♭ Cl. 1 2 *p*

B. Cl. in B♭

Bsn. 1 2 *p* *mf* *p*

Hrn. 1 2

C Tpt. 1 2

Tbn. 1 2

Glk.

Vib. *p*

Perc. *p*

Hp. *p*

Pno. *p* *mf* *p* *mp* *p* *mf* *p* *mp* *p*

a tempo **R** **S** *molto espress. (sempre)*

S.Cb. *p* *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *pizz.* *arco* *mf*

Cb. *pp* *pizz.*

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Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl. in B♭

Bsn. 1
2

Hrn. 1
2

C Tpt. 1
2

Tbn. 1
2

Glk.

Vib.

Perc.

Hp.

Pno.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pedal as needed

p *mp* *p*

L.V. *sim.*

mp *p* *sub p* *mp* *p* *mp* *p*

f *mp* *p*

mp *p*

poco vib. only

f *mf*

f *mf*

Fl. 1 2 *mf*

Ob. *mf*

B♭ Cl. 1 2

B. Cl. in B♭ *mf*

Bsn. 1 2 *mf*

Hrn. 1 2

O. Tpt. 1 2 *fp*

Tbn. 1 2

Glk.

Vib. *mf* *p*

Perc.

L.V.

Hp.

Pno. *sub p* *mf* *p*

S.Cb. *ff*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

tutti *f*

T

U

V

134

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl. in B♭

Bsn. 1
2

Hr. 1
2

C Tpt. 1
2

Tbn. 1
2

Glk.

Vib.

Perc.

Hp.

Pno.

134

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *< p >* *pp*

mf *mp* *p*

p *mp* *p*

mf *mp* *p*

pp *solo, espress.* *mp* *< mf >*

p *mp* *p*

pp *tutti* *mp* *p*

p *mp* *p*

pp *solo* *mp* *< mp >*

p

[illegible]

[illegible]